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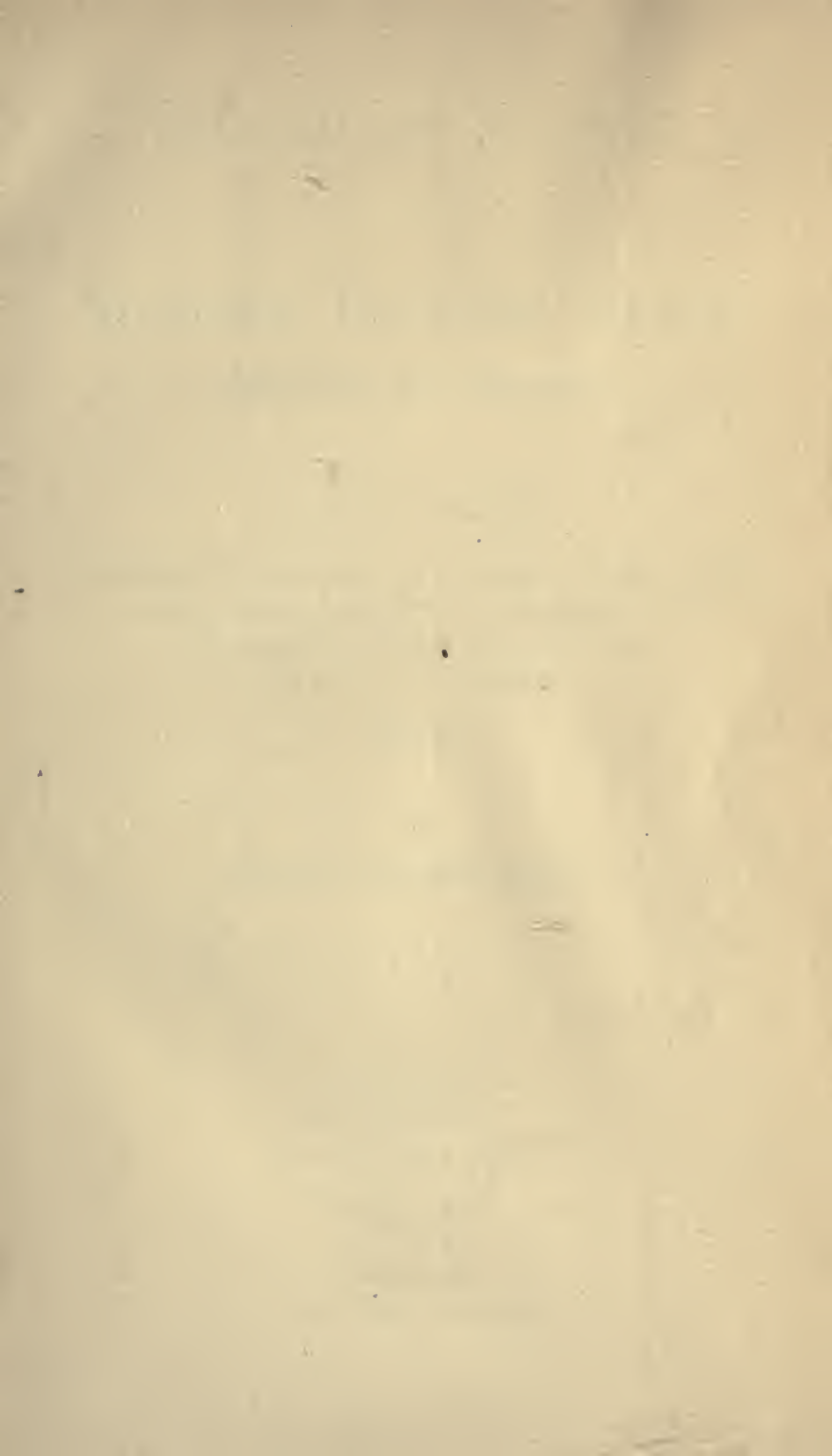


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SECONDARY ACCENT  
IN  
MODERN ENGLISH VERSE,  
(CHAUCER TO DRYDEN.)

A DISSERTATION

SUBMITTED TO THE BOARD OF UNIVERSITY STUDIES OF THE  
JOHNS HOPKINS UNIVERSITY IN CONFORMITY WITH  
THE REQUIREMENTS FOR THE DEGREE OF  
DOCTOR OF PHILOSOPHY,

1904.

BY

RAYMOND DURBIN MILLER.



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1904.



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[It has been found impracticable to attempt to give an exhaustive bibliography on English Metre. For more copious bibliographical lists the reader may be referred to the volumes of Schipper, to Gayley and Scott's *Methods and Materials of Literary Criticism*, pp. 459-487, and to T. S. Omond's *English Metrists*, pp. 55-120. The following list will be restricted to those books which are either very recent or very pertinent to the present study.]

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## I. INTRODUCTION.

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It is my purpose to trace the use that has been made of the secondary accent for ictus by our English poets from Chaucer to Dryden, and to show that the accentual resources of the language have been adequate to the needs of the poet, without recourse to the so-called "inversions" and "trochaic substitutions" of the metrist. No irregularity in the position of the ictus is, therefore, either necessary or admissible. Legitimate inversion of the first foot, or of the foot immediately following a marked caesura, is not, however, to be considered a violation of this regularity.

The present study may be considered one of a series of investigations suggested by Professor James W. Bright, in his papers<sup>1</sup> and lectures. The first of these investigations, a dissertation by the late Dr. Julian Huguenin, has determined the extent to which the secondary accent is employed for ictus in Anglo-Saxon verse.<sup>2</sup> In his dissertation, *Syllabification and Accent in the Paradise Lost*, Baltimore, 1901, Dr. G. D. Brown has applied to the scansion of Milton's verse the principle that secondary accent is available for ictus. No attempt, however, has yet been made to carry out the investigation suggested by Professor Bright: ". . . for the historical study of English rhythm he [Sievers] has made the right beginning. But, although Sievers has opened the way, no

<sup>1</sup> "Proper Names in Old English Verse." *Pub. Mod. Lang. Asso. of America*, xiv, pp. 347-368. "Concerning Grammatical Ictus in English Verse." *An English Miscellany*, Oxford, 1901, pp. 22-33.

<sup>2</sup> *Secondary Stress in Anglo-Saxon*, Baltimore, 1901. "In the present study the position and nature of secondary accent in Anglo-Saxon has been investigated by means of metrical criteria. By this method the range of secondary accent has, I think, been definitely fixed for a period extending from a date considerably antecedent to the poetical monuments until about the time of Ælfric." . . . "The chief gain by my work is, I hope, the establishment of a terminus in Anglo-Saxon from which the development of secondary accent may be traced historically through later English" (p. 36).



one has hitherto consistently and completely pursued the rhythmic function of secondary word-accent along the entire course of English versification" (*Proper Names*, p. 357).

The need of a more scientific investigation of the laws of English verse is obvious to anyone familiar with the conflicting opinions of modern metrists. "One cannot read the poetry of the day or the criticisms upon it without being struck by the confusion which prevails with regard to this subject," says a writer in the *Contemporary Review*.<sup>1</sup> "There is no fixed use of terms, no full agreement on some of the simplest elements of the science," writes Professor Gummere.<sup>2</sup> Concrete illustration seems needless here; a mere register of names would call to mind a medley of widely divergent opinions upon every phase of the question. In such a plight it is but natural that the average handbook should endeavor to avoid controversial entanglements by presenting the subject in the white light of an unprejudiced lack of opinion on matters open to dispute.<sup>3</sup> This attitude seems, therefore, to warrant the rather sweeping judgment of Professor Goodell, "For these two modern languages [English and German] the theory of metric is little better than chaos" (p. 20).

More serious, however, than the present lack of any true science of English verse is the widespread feeling that no science is needed. "But whether one holds a right or a wrong theory or none whatever," continues Professor Goodell, "all readers alike,—if only they have a vernacular command of the language, and at the same

<sup>1</sup> Wm. Larminie, *The Development of English Metres*, Nov. 1894, p. 717.

<sup>2</sup> *Handbook of Poetics*, p. 133.

<sup>3</sup> Bridges: "I have refrained from attempting to give any explanation of the laws of English verse" (p. 5). "I chose the term [elision] . . . because I did not wish to imply any theory of prosody" (p. 49). "I avoided the question of pronunciation in my tract, because I am not qualified to give any opinion on the subject" (p. 61).

Mayor, *Handbook*: "My chief object . . . is to give a methodical and uncontroversial statement of . . . principles . . ." (p. v.). "Since then [Guest, 1838] there has been a kind of epidemic of metrical theories, mostly ignoring or contradicting one another" (p. v.).

Alden: "Dealing with a subject where theories are almost as numerous as those who have written on it, it has been my purpose to avoid the setting forth of my own opinions, and to present the subject-matter in a way suited, so far as possible, to the use of those holding widely divergent views" (p. v.).

time understand the meaning and are not specially deficient in taste,—read the same verses in substantially the same rhythm.” From this view one must dissent unless a very wide latitude be given the expression ‘substantially the same rhythm.’ Professor Goodell is interested in the thesis that the rhythm of Greek verse was that “which the untrained speaker naturally gave the lines in reciting them.” The problem for modern English verse is different. Greek metrists seek to throw light on the pronunciation of classical Greek prose from the accepted theory of Greek verse,<sup>1</sup> English metrists would determine the scansion of English verse from the accepted pronunciation of modern English prose. The latter method is faulty for the following reasons :

1. The ictus essential to the rhythm of English verse does not always coincide with the emphatic and logical stresses of the prose sentence. When the feeling for these emphatic and logical stresses is paramount, the ictus must yield, and correct scansion becomes impossible.

2. Modern prose usage tends more and more to neglect the subsidiary stresses, both in words and in phrases, upon which the rhythm of verse very largely depends. “It is noteworthy,” says Professor Bright, “that the modern ear is becoming dull to distinctions of subordinate stress. Our excellent English dictionaries report, as a rule, but the one dominant word-stress, and ignore the rhythmic balance of the polysyllabics, as well as the vernacular consciousness of values attaching to formative and derivative elements. As a consequence of this neglect, in grammars, dictionaries, and works on versification, to note the historic transmission of secondary stresses, the secrets of the poet’s art (for the poet’s finer ear in his guide) are becoming obscured to the general reader of verse. The prevailing manner in which poetry is now read aloud is so far from representing (on the formal side) the process of its

<sup>1</sup> Dr. C. W. E. Miller states the problem thus : “The question now arises as to how we are to get at the correct pronunciation of classic Greek prose. We have seen above that ictus in verse is governed by the same principle as ictus in prose. Hence, if we know the principle that governs ictus in verse, we know that which governs ictus in prose,” *J. H. U. Circulars*, July, 1884, p. 125. Or again, “Under normal conditions the rhythm of poetry is based upon the rhythm of the spoken language.”—*Studies in Honor of Basil L. Gildersleeve*, 1902, p. 499.

construction, that the door has been thrown wide open for the ready admission of unnatural and fantastic theories of versification" (*English Miscellany*, p. 25).

The fruit of this faulty method may be found in any handbook of English metre. The following table illustrates the lawlessness that exists with regard to the number and position of accents in English heroic verse.<sup>1</sup>

		ACCENTS.		NON-CAESURAL INVERSIONS.		
		Min. No.	Max. No.	Double.	Medial.	Final.
Bridges.....	pp.19-21.	3	5	allowed.	allowed.	doubtful.
Ellis .....		3	8	"	"	allowed.
Guest.....	pp. 81 ff.	5	5	"	"	
Hunt.....		Subjective.	Subjective.	Subjective.	Subjective.	Subjective.
Johnson....	Rambler, Nos. 86, 88,90,94.	5	5	allowed.	allowed.	allowed.
König .....		5	5		"	doubtful.
Lanier.....		5	5	allowed.	"	allowed.
Masson.....	iii.p.116.	3	8	"	"	"
Mayor.....		3	8	"	"	"
Poe.....		5	5	possible.	"	"
Robertson..	pp. 331ff.	Subjective.	Subjective.	Subjective.	Subjective.	Subjective.
Schipper...		5	5	possible.	allowed.	forbidden.
Symonds...		Subjective.	Subjective.	Subjective.	Subjective.	Subjective.

If we accept the subjective aestheticism of Symonds, Hunt, and Robertson, no science of verse is necessary ; if we allow the licenses of Bridges, Masson, and Ellis, none is possible. Laws of versification are not shackles to poetic freedom, but rather the tools with which the poet works. It is the business of the metrist, not to make such laws, but to discover them. And the *terra incognita* of his quest is the great body of English verse, not as he imagines it ought to be, but as it truly is. A true science of English verse is possible only when to a correct theory of the essential element of verse there is brought an adequate knowledge of the language, with especial reference to the historical development of all its metrical possibilities.

<sup>1</sup> For the material for this table I am largely indebted to the dissertation of Dr. G. D. Brown, pp. 1-33. Where it is possible I have given the pages of the books cited. In other cases the statements are scattered.



Before we can hope for any real progress toward the solution of this problem the metrist must assume a different attitude toward both the language and the poet. He has thus far failed to understand either. Not content to approach verse as a matter of mere technique, leaving it to the poet to triumph over the difficulties of his medium, he must modify the scansion according to his own linguistic and aesthetic prepossessions. He has become an elocutionist, not a scientist. For he has not learned the fundamental canon of his science, namely: *That the regular recurrence of accented syllables in English verse is a mechanical matter not in itself dependent on the sense the syllables convey.* Consistent agreement of rhythm and sense is the perfection of art; the mastery of the poet lies not, therefore, in contempt of metrical forms, but in their more subtle use.

The offspring of this attitude of the metrist is his favorite dogma of variety. He chooses some such monotonous line as,

And swims, or sinks, or wades, or creeps, or flies

as the typical heroic line, and then admits for variety such lines as

Before thy fellows, ambitious to win.

With whom Alemena played, but naught witting.

He not for his own self caring but her.

As the God of my life. Why hath he me abhorred?

Gray crickets and shy lizards and quick spiders.

If this is verse we have been writing it all our lives without knowing it. Such a scansion produces, not variety, but chaos. It leaves the poet utterly helpless. He has cast his lines in the mould of a recognized form, in the belief that that form will reproduce the subtle cadences which shall raise his verse above the common level of prose. He finds that the metrist, with his preconceived notions about variety, has destroyed the possibility of numberless truly rhythmic combinations for a crude inversion whose utmost range cannot exceed ten varieties.

I shall discuss later the legitimate methods employed by the poet to secure variety. My concern here is to emphasize what I conceive to be the contradictory points of view of the poet and the metrist. The poet, as a creator, is first of all concerned about the form of his work, and only secondarily about his raw material, the language, which he freely adapts to his use. The metrist, as a critic, is first of all concerned about the raw material, the language, and only secondarily about the form. A trivial example will make this clear. König (p. 80), in his scansion of the line,

Unarm, Eros ; the long day's task is done,

makes an inversion of the second foot. There would likewise be the same need of a final inversion in the line,

‘I am conqueror of myself.’ Thou art sworn, Eros.

It seems more probable, however, that Shakespeare's attitude toward the pronunciation of the word was hardly more serious than Browning's in the following impromptu lines :

If you should meet a rhinoceros,  
And a tree be in sight,  
Climb quick, for his might  
Is a match for the gods ; he can toss Eros.<sup>1</sup>

In this difference between poet and critic we seem to have reached an impassable gulf. The metrist, who usually belongs to Puttenham's category of "grave moral men but very bad poets," rarely approaches the poetic product in the same spirit of abandonment that actuated the poet when the "fine frenzy" was on him. The difficulty is, however, not insuperable. The poet in his most inspired flights keeps within fixed limits ; he unconsciously obeys the accentual laws of his language. When the metrist shall understand just what those laws are, and combine with this knowledge a more sympathetic conception of the poet's overmastering feeling for rhythm, the gulf will disappear, and poet and critic will be one.

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<sup>1</sup> *Alfred Lord Tennyson, A Memoir by his Son.* The Macmillan Co., 1897, vol. II, p. 230.

## II. PRINCIPLES OF ENGLISH VERSIFICATION.

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The essential element of verse is a rhythm which must find its ultimate analysis in terms of physical science. This rhythm may be variously attained, but always it is a matter of regularly recurring, or expected, time intervals marked off by some familiar peculiarity of the spoken language. In English verse this peculiarity is word-accent. The regularly recurring beat of the rhythmic accent, or ictus, divides the line into its accustomed number of equal time intervals, or feet. Nothing but accent can produce the rhythm, because nothing else is expected. No fiction of isochronous periods that do not always coincide with the ictus will avail, because the rhythmizing sense is incapable of shifting at need between two rhythm "markers."<sup>1</sup> The peculiar character of any species of verse will depend upon the number of its feet, the number of the syllables within the feet,<sup>2</sup> and the position of the ictus among these syllables. Any irregularity, if unexpected, is subversive of rhythm. If, however, this irregularity belongs in the scheme of a larger rhythmic series, it becomes expected, and therefore rhythmic.

In general, it may be premised that the chief word-accent of a verse will immediately reveal its rhythm. This rule, however, frequently breaks down because of the great variety of prose accents that may occur in any verse and obscure its intended rhythm unless the scheme is present to the mind of the reader. For example, no one would be expected to catch at once the rhythm of,

<sup>1</sup> "Isochronous periods from the units of metre" (p. 4). "The way to scan a poem is to discover its time measure, and then consider the relation of syllables to time . . . syllables need not always be contained wholly in a particular period" (p. 85). T. S. Omond, *Study of Metre*.

<sup>2</sup> Professor Bright has suggested the use of the term "articulation" to denote the division of the line into its rhythmic sections by means of the accented syllables. Variation in the articulation of the line is dependent upon the nature and number of the syllables that form the sections, or feet.



And the chariot-wheels jar in the gate through which you drive them forth.

unless he knew the scheme,

˘ × | ˘ × | ˘ × | ˘ × || ˘ × | ˘ × | ˘ × | ˘

It is necessary, therefore, to consider these accents.

### 1. Primary Word-accent.

The primary accent falls upon all polysyllabics, and upon every monosyllabic of importance unless its accent is made secondary by subordination in a grammatical group. In nominal compounds, the first member bears the accent; in other polysyllabics, either the root-syllable or some other syllable that has gained predominance according to Romance or Teutonic principles of accentuation. The following lines illustrate its metrical function:

#### a. In the arsis.

(1) It <sup>/</sup>seems to <sup>/</sup>me most <sup>/</sup>strange that <sup>/</sup>men should <sup>/</sup>fear.  
Shakespeare, *J. C. II, ii, 35.*

(2) Not without <sup>//</sup>wonder or <sup>//</sup>delight <sup>/</sup>beheld.  
Milton, *S. A. 1642.*

(3) His <sup>//</sup>ministers of <sup>/</sup>vengeance and <sup>//</sup>pursuit.  
Milton, *P. L. I, 170.*

#### b. In the thesis.

(4) <sup>/</sup>Rocks, <sup>/</sup>caves, <sup>/</sup>lakes, <sup>/</sup>fens, <sup>/</sup>bogs, <sup>/</sup>dens and <sup>/</sup>shades of <sup>/</sup>death.  
Milton, *P. L. II, 621.*

(5) Not without <sup>//</sup>wonder or <sup>//</sup>delight <sup>/</sup>beheld.

(6) To <sup>//</sup>revenge <sup>//</sup>Lucrece and <sup>//</sup>chastise <sup>/</sup>thy <sup>/</sup>sin.  
Thos. Heywood, *The Rape of Lucrece V, 5.*

### 2. Secondary Word-accent.

The secondary accent falls upon the second member of compounds, and upon the formative and derivative elements of all polysyllabics. It is seldom regarded in prose, and has failed to





be duly recognized in verse. Its metrical function may be illustrated,

a. In the arsis.

(7) Their <sup>/</sup>enemies <sup>//</sup> who <sup>/</sup>serve <sup>//</sup> idols <sup>/</sup> with <sup>/</sup>God.  
Milton, *P. R.* III, 432.

(8) Then <sup>/</sup>smilingly <sup>//</sup>, <sup>/</sup>contentedly <sup>//</sup> awakes.  
Browning.

3. Lack of Accent.

Unimportant particles in prose are unstressed. In verse they may bear a secondary accent.

a. In the arsis.

(9) The <sup>/</sup>swain <sup>/</sup>responsive <sup>//</sup> as <sup>/</sup>the <sup>/</sup>milkmaid <sup>/</sup>sung.  
Goldsmith, *Deserted Village*, 117.

(10) To <sup>/</sup>lie <sup>/</sup>in <sup>/</sup>cold <sup>/</sup>obstruction <sup>//</sup> and <sup>/</sup>to <sup>/</sup>rot ;  
This <sup>/</sup>sensible <sup>//</sup> warm <sup>/</sup>motion <sup>//</sup> to <sup>/</sup>become  
A <sup>/</sup>kneaded <sup>/</sup>clod ; and <sup>//</sup> the <sup>/</sup>delighted <sup>/</sup>spirit  
To <sup>/</sup>bathe <sup>/</sup>in <sup>/</sup>fiery <sup>/</sup>floods, or <sup>//</sup> to <sup>/</sup>reside  
In <sup>/</sup>thrilling <sup>/</sup>regions <sup>//</sup> of <sup>/</sup>thick <sup>/</sup>ribbed <sup>/</sup>ice.  
Shakespeare, *M. for M.* III, i, 119-23.

4. Emphatic or Logical Accent.

The emphatic or logical stress need not coincide with the word-accent or with the ictus. It is therefore necessary to illustrate its use,

b. In the thesis.

(11) When <sup>//</sup> at <sup>/</sup>our <sup>/</sup>wake <sup>//</sup> you <sup>//</sup> for <sup>/</sup>the <sup>/</sup>chaplet <sup>/</sup>ran.  
Dryden, *Marriage à la Mode* II, i.

(12) That <sup>/</sup>I <sup>/</sup>did <sup>/</sup>love, for <sup>/</sup>now <sup>/</sup>my <sup>/</sup>love <sup>/</sup>is <sup>/</sup>thawed.  
Shakespeare, *T. G. of Ver.* II, iv, 200.

- (13) Of man's <sup>/</sup> *first* <sup>//</sup> <sup>/</sup> disobedience and <sup>//</sup> the <sup>/</sup> fruit.  
Milton, *P. L.* I, 1.
- (14) *They* <sup>/</sup> creep, yet <sup>/</sup> see; *I*, <sup>/</sup> dark in <sup>/</sup> light, <sup>/</sup> exposed.  
Milton, *S. A.* 75.
- (15) Poets <sup>/</sup> ever <sup>/</sup> fail in <sup>/</sup> reading <sup>/</sup> their <sup>/</sup> *own* <sup>/</sup> verses to <sup>/</sup> their <sup>/</sup> worth.  
Mrs. Browning, *Lady Geraldine's Courtship*.
- (16) They are <sup>/</sup> leaning <sup>/</sup> their <sup>/</sup> young <sup>/</sup> heads <sup>/</sup> against <sup>/</sup> their <sup>/</sup> mothers',  
And <sup>/</sup> *that* <sup>/</sup> cannot <sup>/</sup> stop <sup>/</sup> their <sup>/</sup> tears.  
Mrs. Browning, *The Cry of the Children*.
- (17) *Here* <sup>/</sup> trampled <sup>//</sup> by <sup>/</sup> the <sup>/</sup> populace <sup>/</sup> underfoot,  
*There* <sup>/</sup> crowned <sup>/</sup> with <sup>/</sup> worship.  
Fitzgerald, *Tiresias*.
- (18) *His* <sup>/</sup> and <sup>/</sup> *my* <sup>/</sup> friendship <sup>/</sup> have <sup>/</sup> not <sup>/</sup> suffered <sup>/</sup> loss.
- (19) *I*, <sup>/</sup> loving <sup>/</sup> Freedom <sup>/</sup> for <sup>/</sup> herself.  
Tennyson.<sup>1</sup>
- (20) Ay, <sup>/</sup> wrought <sup>/</sup> it <sup>/</sup> in <sup>/</sup> the <sup>/</sup> furnace <sup>/</sup> flame—<sup>/</sup> *my* <sup>/</sup> "Institutio."  
Kipling, *McAndrew's Hymn*.

These examples reveal conflicts of stress that demand a nice discrimination in the degree and quality of the various accents if the rhythm and the logic of the line are both to be preserved. Such a discrimination, however, seems beyond the powers of the metrist. He can scan correctly (1) and possibly (8): he will probably allow three accents to (3); four to (2), (9), (10), (13); six to (18); seven to (14); and eight to (4); leaving the reader to infer that the number of verse stresses in an heroic line may vary from three to eight.<sup>2</sup> If the secondary accent of a trissylla-

<sup>1</sup> Unpublished poems in *Alfred Lord Tennyson, a Memoir by his Son*, I, 41.

<sup>2</sup> See table cited above. "Milton has three and even four spondees in one line," says Mayor, *Hand-book*, p. 13. From this we might infer, if "spondee" has any recognizable value in English prosody, that an heroic line may have as many as nine metrical stresses.

bic word, as in (8), is strong enough in prose he will make use of it in verse, but the secondary accent of a dissyllabic word, as in (7), fails to prevent an inversion. Likewise, he will allow an emphatic word-stress to usurp the function of the ictus and demand an inversion, as in (13). Unable to account scientifically for these irregularities, the metrist either attributes them to a needed variety or condemns the line as bad.<sup>1</sup>

The failure of the metrist may be largely attributed to two causes: (1) an ambiguous terminology that confuses word-accent with ictus, as if the terms were mutually inclusive; (2) a narrow conception of the possibilities of word-accent. The generally accepted dictum, that the classical terminology may be retained with the understanding that it does not convey any of the classical ideas of quantity, is open to serious criticism because it introduces a profusion of terms which correspond to no realities in English verse. The attempt, for example, to naturalize the "spondee" has led only to mischief. For "spondee" can have no significance in English prosody if it does not mean *two contiguous metrical stresses* in the same foot—a meaning which Mayor seems to imply when he uses the term.<sup>2</sup> No intelligent scansion is possible without a clear recognition of the fact that any of the accents enumerated above may occur in either the arsis or the thesis, and that all are sufficient at need to maintain the rhythm of the line.

Success is here in part a matter of elocution. For the rhythm of verses that contain conflicting stresses depends upon subtle variations of pitch and expiratory word-accent. Illustration of the use of the pitch-accent may be found in the emphatic utter-

<sup>1</sup> Mayor carries the matter to its logical absurdity by finding five inversions in one heroic line:

Táke your ówn time, Ánnie, táke your ówn time.

*Hand-book*, p. 12.

<sup>2</sup> It is difficult to see what is gained by Mayor's "reference to the more complex classical measures," unless it be a confusion of the very points that most need sharp discrimination if the genius of English verse is to be understood. *The dead weight of the dead leaf bore it down*, contains, we are informed, "bacchius, ionic a minore, cretic (v — — | v v — — | — v —)." *Then down the long street having slowly stolen*, reveals "spondee, bacchius, three trochees (— — | v — — | — v | — v | — v)". *Chapters*, p. 214.



ance of prose, as in such words as ‘*pre-cisely* ;’ ‘*Je-rusalem* ;’ ‘the *i*-dea ;’ ‘not good, but *goodly* ;’ ‘not praise, but *praising*.’ “. . . it will at once be recognized,” says Professor Bright, “that the new prose-stress is not a word-stress, equal to the regular word-stress in expiratory force, nor a reduced form of the expiratory word-stress (which would be nothing more than a secondary accent in prose), but a stress with a rising inflection, a pitch-accent. Therefore the complete inference is, that the verse-accent, the ictus, when in ‘conflict’ is attended by a pitch-accent.” “It will of course be understood that when the word-accent is defined as expiratory this term does not exclude the inherent pitch in English stress. Force, quantity, and pitch are combined in our word-stress (or word-accent), both primary and secondary ; but in the secondary stress used as ictus there is a noticeable change in the proportions of these elements, the pitch being relatively increased.” This usage in prose is not confined to normally unstressed syllables, but is also frequent in unstressed words, as, ‘He promised to do so, *and* now he denies it ;’ ‘They were not coming *to* him, but going *from* him.’ The examples cited “reveal,” according to Professor Bright, “the law that secondary word-accent may become pitch accents, and that pitch accents may also be required for words ordinarily unaccented” (*Proper Names*, p. 364 f.).

When once the metrist has discovered that the resources of the language are equal to the demands of regular verse, much of the irregularity that now seems indispensable for the sake of variety will cease to have any rational existence. For, unfortunately for the variety theory, the metrist finds himself compelled to condemn an irregular line quite as often as he praises one. Subtle variations in stress in both the arsis and the thesis will be found sufficient to overcome the tendency to monotony in the unvarying metrical beat of the verse.

More than this, an unvarying metrical scheme affords the poet the opportunity for numberless graceful turns and delicate shades of relationship which in themselves constitute a beauty that is foreign to prose. Here the poet’s art may be shown in the surprises he has in store for us. Commonplace expressions receive new color and are lifted to a higher plane of poetic charm and

dignity. Heavy prose accents are toned down, and unstressed particles gain a significance that brings to the verse unlooked for connotations. To enter further into a criticism of poetry from this point of view is manifestly beyond the scope of this study. A few verses from Shelley<sup>1</sup> may point the way to what might be done toward a rhetoric of verse.

And wild roses and ivy serpentine.

Question III, 5.

When night makes a weird sound of its own stillness.

Alastor 30.

Godlike, o'er the clear billows of sweet sound.

Prometheus II, iv, 79.

Which points into the heavens dreaming delight.

Prometheus IV, 445.

And heard the autumnal winds like light footfalls.

Naples 2.

Over its rocks ceaselessly bursts and raves.

Mont Blanc II.

With a space stately and free.

Mark X, 1.

Be as a mark stamped on thine innocent brow.

Cenci V, iv, 151.

It remains to note the only apparent exceptions that may be made to the unvarying regularity of the ictus. An initial inversion is always possible, though it will often be found unnecessary, and at times even hurtful to the full beauty of the line. The tendency, however, in modern English, toward the Germanic accent, as in *princess*, *shooting*, *honor*, naturally sets the precedent for the first foot before the regular swing of the verse has asserted itself. The time relations are not materially altered inasmuch as

<sup>1</sup> Quoted by Mayor in *Chapters*, XIV, though for other purposes.

the rhythmizing sense tends to shorten the time of the unaccented syllables that fall together in the contiguous theses. An inversion is also possible after a heavy caesura. Here the pause preceding the ictus becomes the actual thesis, while the nominal thesis tends to fall together with the thesis of the following foot without materially changing the time values. In both cases the change in the line is one of articulation. The accents tend to recur at regular intervals, but the rhythmic sections vary in the nature and number of their syllables.

The possibility of beginning an iambic measure with an accented syllable has always been taken for granted by the poet. The thesis may be omitted altogether (*fehlende auftakt*, 'clipped line,' or 'direct attack'), or the foot may be inverted. Examples of the former are numerous in Chaucer,<sup>1</sup> and may be found in poets of every period.

That, | of alle the floures in the mede.

Made | hir lyk a daysie for to sene.

With | her face y-wimpled subtilly.

*Legend of Good Women* 41, 224, 797.

Of especial interest in this matter is the attempt, as illustrated in the poems of F. W. H. Meyers, to make the initial inversion an unvarying part of the verse scheme.

*Let* no man think that sudden in a minute  
*All* is accomplished and the work is done ;—  
*Though* with thine earliest dawn thou shouldst begin it  
*Scarce* were it ended in thy setting sun.

*Oh* the regret, the struggle and the failing !  
*Oh* the days desolate and useless years !  
*Vows* in the night, so fierce and unavailing !  
*Stings* of my shame and passion of my tears !     *St. Paul.*

Where the inversion is an expected part of the verse scheme, as in the above, the rhythm is manifestly somewhat different from that of the exceptional inversion, but the analogy is significant as showing the tendency of the poet.

<sup>1</sup> See Freudenberger, M. *Über das Fehlen des Auftakts in Chaucer's Heroischem Verse.* Erlanger Beiträge, 1889.



### III. ORIGINS.

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#### 1. FRENCH INFLUENCE.

In the poetry of Chaucer, English verse attained fundamentally the same rhythmic character that it bears to-day. Under his hand the octosyllabic line developed into a more pliant and artistic form. The decasyllabic line, whether Chaucer invented it by expanding the octosyllabic line or curtailing the Alexandrine, as Lewis suggests (p. 99), or merely imitated the French decasyllabic line, as Schipper believes (vol. I, p. 437), is surely indebted to his genius for its first permanent place in our literature. Chaucer went to school to the French; his indebtedness to them can hardly be overstated. But apart from the fact that French influence was at work before Chaucer's time, his verse is linked with that of his predecessors in a chain that no foreign influence could break. This chain is the language itself. However much the verse of Langland seems unlike that of Chaucer, there is a characteristically English rhythm common to both that is foreign to the French.

#### 2. LATIN ACCENTUAL VERSE.

The rhythms of English verse find a more exact prototype in the late accentual Latin verse, especially in the hymns of the church fathers. The chief significance here lies in a linguistic similarity, which is most strikingly revealed in the quality and position of the word-accent;<sup>1</sup> in both languages it was early shifted to the first syllable. Saturnian verse demanded an initial accent,

<sup>1</sup> Courthope, I, p. 130, gives another phase of similarity :

“In some respects the Latin language provided the Anglo-Saxon, in its period of transition, with a more suitable model than the French, since the former, having preserved its synthetic framework, furnished, like the Saxon, a great number of double rimes; it also suggested to the new English poets the form of the stanza in which masculine and feminine rimes alternate [Latin Septenar].”



the most common type of Anglo-Saxon verse was A  $\times$   $\times$   $\times$ . Even after the cultivated Roman ear became attuned to the quantitative rhythm of Greek models, the accentual beat of a trochaic line in which quantity and word-accent for the most part coincided must always have been a conscious part of the rhythm. The English ear is naturally quick to catch and reproduce the accentual rhythm of a Latin line, as may be shown by the following verses from the late *Pervigilium Veneris*, and their reappearance in *Locksley Hall* in but slightly altered form ;

Vér novúm ; ver jám canórum ; vére nátus ést Iovís.  
Vére cóncordánt amóres ; vére núbunt álités.

*Locksley Hall :*

In the spring a fuller crimson comes upon the robin's breast,  
In the spring the wanton lapwing gets himself another crest.<sup>1</sup>

The development of accentual Latin verse was so gradual that it is impossible to tell just how long the feeling for quantity may have taken the place of the word-accent for ictus in case of conflict.<sup>2</sup> Even as late as Mapes the quantitative stress may have helped to justify such lines as

prius *tangit* quam Angliám.  
bobus *equís* et óvibús.  
multa *claudám* sub brévibús.

<sup>1</sup> Quoted by H. N. Fowler, in *A History of Roman Literature*, New York, 1903, p. 242. The quantitative rhythm of this poem coincides with the word-accent so nearly that for English ears the rhythm may be called accentual.

<sup>2</sup> The strong probability that the rhythm of Saturnian verse was accentual (Lindsay, p. 330) favors the presumption that there was always more or less of a compromise between the two rival verse rhythms. Even if, as Schlicher contends (p. 33), such popular verses as,

Cæsar Gallias subegit, Nicomedes Cæsarem,

“show no greater violation of quantity than that of allowing the choice of long or short in all the theses except the last,” yet no agreement of accent and ictus could exist to any degree without revealing the characteristic rhythm of accentual verse. The appreciation of such a rhythm is the main point ; its ultimate ascendancy then becomes merely a matter of time and circumstance. It is sufficient for our purpose that purely accentual Latin verse was familiar to English poets centuries before the time of Chaucer.

The tendency, however, is toward the use of a secondary accent for the ictus in cases where no quantitative justification is possible. Fortunatus, who seems to have adhered with some consistency to quantity (Lewis, p. 30), does not hesitate to write

Suspénsis ést patíbulo ;

and Adam of St. Victor, of the twelfth century, whose purely accentual verse is remarkably smooth, admits

Tu, té lumén et flámen (March, p. 137).

Even in his trochaic verse he does not follow the normal prose accent. In 318 lines, Lewis (p. 36) has counted 28 "inversions,"<sup>1</sup> some of which he calls "wrenched accents:"

*Hármonía díversórum.*  
Póst *Deúm* spes sínguláris.

These "wrenched accents" he attempts to account for on etymological grounds, but the list could easily be swelled beyond the possibility of individual explanation. A comprehensive explanation must go deeper; it must be based upon inherent linguistic possibilities that naturally developed after the feeling for quantity had weakened. On no other theory can the following lines be scanned:

Deus, *Patér* ingyénité.

*Hilarius*, March, p. 2.

Aegýpte, Thráx, *Persá*, *Scythá*.

*Ambrosiani*, March, p. 43.

<sup>1</sup> It is difficult to quote Lewis without danger of misrepresentation. "But while it cannot be doubted that these late Latin rhythms were read generally according to their accents, with frequent initial inversions, it is almost equally clear, as we have seen, that the irregularities in the first tentative efforts at accentual verse must have been regarded not as inversions but as wrenched accents; for the ideal rhythm of the quantitative iambic verse was perfectly regular in the time of Ambrose, and that ideal rhythm was the element of the old verse that suggested the invention of the new" (p. 39).

Totis, *Christé*, viscéribús.

Seges *surgít* ubérrimá.

*Petrus Damianus*, March, p. 97 f.

Clavis *fossús* et pédibús.

*Bonaventura*, March, p. 160.

Ubi *pié* post tríduúm.<sup>1</sup>

*Gregorius*, Wack. I, 74.

Carmen *dedít* et sánquiném.

*Aquinas*, Wack. I, 144.

Quem poéna mórtis *crúdelí*.

Wack. I, 80.

Caelum *laudibus* íntonát.

Cum véx *illé* fortíssimús.

Wack. I, 80.

Teque, caelórum *régíná*.

Wack. I, 82.

*Lárgirí* remédiúm.

Wack. I, 190.

Cantémus núnc *nomén* tuúm.

Wack. I, 78.

Fít *tibí sempér*, genitóris náte.

Wack. I, 149.

Pári fóрма vírgínés, ét *parí* pudóre.

Mapes, p. 263, l. 173.

Ád *laicos* nón transíbo.

Mapes.

Compare with

Ínfestí sunt *laicí* vóbis út vidétis.

Mapes.

The list might be indefinitely prolonged. A careful study of all cases where even the loosest theory of inversion fails to give a tolerable scansion would doubtless throw the examples into well defined categories of secondary accent.

<sup>1</sup>The examples quoted from Wackernagel are admitted by Schlicher (pp. 8-10) to be purely accentual.



## 3. ANGLO-SAXON VERSE.

The break-down of quantity in Latin verse destroyed its most potent means of securing a subtly varied rhythm, the possibilities of secondary accent had not been adequately developed, and the use of the inversion was confined within certain limits. Such was not the plight of English verse. The old Anglo-Saxon long-line had developed a strong feeling for secondary accent as a fundamental part of its rhythmical scheme. Its degeneration into looser forms perhaps obscured for a time the possibilities of secondary accent; but the new verse, with its regularly recurring ictus, made new demands upon the resources of the language, and the secondary accent regained its place, enlarging its field by analogy as the language assimilated the fluctuating forms of Anglo-Norman. A brief survey of the part played by the secondary accent in Anglo-Saxon verse will make this transition clear.

The extent to which subsidiary stresses are observed in Anglo-Saxon verse has been determined by its scansion according to the five-type system of Sievers. Actual prose usage cannot, of course, be so definitely fixed. In modern English prose the nicety with which the syllables of a word are stressed depends upon the speaker and the occasion;<sup>1</sup> the same was doubtless true of Anglo-Saxon. One important difference, however, must be borne in mind. Derivative elements, which are liable to be clipped in rapid pronunciation in modern prose, were in Anglo-Saxon more surely preserved and stressed because of the inflectional ending. Careless enunciation may give us *mornin'*, *frightfu'*, *goodn'ss*, *bett'r*, *worsh'p*, *burd'n*, etc.; but such slurring is hardly possible in *semninga*, *fyrenfulra*, *grimnesse*, *īserne*, *gefērscipe*, *hæðenne*, etc. In both languages, however,

<sup>1</sup> The various styles of speaking or reading "as . . . set forth by Professor Lloyd (p. 30) are: the formal type, appropriate to solemn occasions, as in the reading of the liturgy; the careful type, of the best conversation and of public speakers; the careless type, which is tolerated 'as containing no very disagreeable errors;' and the vulgar type, containing inadmissible errors. It is important also to note that these types are described as differing chiefly in the matter of syllabic stress. 'The first,' says Professor Lloyd, 'contains few syllables which are quite stressless;' the second has none of them; the third 'exaggerates weakness of stress;' and in the fourth 'it often happens that the fully stressed syllables alone preserve their formal quality.'" Bright: *Concerning Grammatical Ictus* p. 26 f.

the metrical scheme not only refuses to tolerate careless enunciation, but also utilizes stresses that may be merely potential in prose.

In accordance with the rules laid down by Sievers, *Metrik* § 78, and confirmed by Huguenin, the use of the secondary accent for ictus may be classed under two general heads: I. Compounds, and II. Derivatives.

I. The principle of Germanic accentuation demanded a primary accent upon the first member of a compound, and a secondary accent upon the second member. In compounds strongly felt as such the secondary stress was heavy enough to equal the metrical function of the primary stress, if the verse required it, as in,

in brimlāde x ˘ | ˘ x (C) *Seef.* 30.

æfter woruldstundum x x ˘ | ˘ x (C) *El.* 363.

þæt sē beadoleoma x x ˘ | ˘ x (C) *Beo.* 1523.

More frequently, however, the secondary accent occupied a subordinate position in metrical function:

hēahlond stigon ˘ ˘ | ˘ x (A) *Ex.* 385.

meotud mancynnes ˘ | ˘ ˘ x (D) *And.* 446.

wīdcūðne wēan ˘ ˘ x | ˘ (E) *Beo.* 1991.

In modern English the principle of accentuation in compounds is less simple. As Sweet has shown, *Grammar* §§ 889 ff., there is a strong tendency toward *even* stress,<sup>1</sup> not only in free combinations, such as *good deed*, *old age*, etc., but also in the following cases:

1. Newly-formed compounds whose elements are still fresh in the mind, as *New York*, *the West End*, *Longwood*.

2. Compound nouns whose first element restricts the second, as in *spongecake*, denoting resemblance, *man cook* defining sex, *stone wall*, denoting material.

3. In place words, as *Oxford Road*, *South Park*.

4. Combinations of adjective + adjective, as *deaf-mute*, *dead-ripe*, *redhot*.

<sup>1</sup> ". . . even stress balances as it were the two elements against one another and puts them on a footing of equality, and to some extent separates them, while uneven stress either subordinates one element to the other, as in *apple-tree*, or indicates a close logical union, as in *blackbird*" (§ 898).

5. Compound verbs formed of verb + adverb or adverb + verb; as *pass by, forewarn, outbid*.

6. Nouns or adjectives derived from (5), as *forewarning, passer by*.

7. Emphatic prefixes, as *misconduct, unkind, re-cover* = 'cover again.'

8. Group numerals, as *twenty-one*, also *-teen* numerals, as *thirteen*.

With such accentual possibilities in modern prose it is obvious that compounds can offer no difficulty to the poet. All compounds, however, whether they have even or uneven stress, may readily bear the ictus on the second member.

Thus to some desert place or old *wood-side*.

Dryden, *Annus Mirabilis* 248, 1.

This sleepy music forced him walk *tip-toe*.

Keats, *End.* II, 558.

Proper names of more than one syllable, though the significance of the elements may no longer be felt, may for the most part be classed under the head of compounds.

Freslundum on  $\acute{\text{e}} \text{ } \grave{\text{e}} \times | \acute{\text{e}}$  (E) *Beo.* 2357.

siððan Hreðlingas  $\times \times \acute{\text{e}} | \acute{\text{e}} \times$  (C) *Beo.* 2960.

And him Eadmundes  $\times \times \acute{\text{e}} | \acute{\text{e}} \times$  (C) *Edg.* 17.

Modern analogies :

Hath long defended her and her *England*: hand.

Peele, *D. of the P.* 42.

How in my strength you please. For you *Edmund*.

*K. Lear* II, i, 114.

In many proper names of learned origin in Anglo-Saxon verse, as Professor Bright has shown, "The accented syllable is no longer supreme in its capacity to receive the ictus, but it at most shares this function equally with the initial syllable, to which it may also, on occasion, be subordinated" (*Proper Names* p. 352).

Examples :



Gregorius in godes wāre ʊ | ɛ x ɔ || x ɔx | ɛ x. *Men.* 39.  
 Marian mycle ʊ ɔ x | ɛ x. *Men.* 51.

Proper names receive this initial accent on account of their "vocative quality, inasmuch as every proper name is *ipso facto* a vocative" (p. 367). In all periods of the language proper names exhibit this tendency toward an initial vocative stress.

As China when the sun at *Brazile* dines.  
 Donne, II, p. 32, l. 18.

Is grown in *Bathseba's* embraces old.  
 Dryden, *Absalom and Achitophel* 710.

II. Compounds of which the second member has become a recognized suffix may be classed together with all derivative and formative elements. Of these there are two classes:

(a) Derivatives which, like any second member of a compound, may use the secondary accent for ictus; namely, *-cræft*, *-dōm*, *-els*, *-end*, *-hād*, *-ing* (*-ung*), *-lāc*, *-ness*, *-sceaft*, *-spell*, *-cund*, *-fæst*, *-feald*, *-ful*, *-isc*, *-lēas*, *-līc*, *-sum*, *-wīs*, *-weard*, *-est* (superl. ending).

(b) Derivatives which seem to bear no accent unless inflected; namely, *-an*, *-að(-eð)*, *-en*, *-od(ed)*, *-ol(-el)*, *-or(-er)*, (Huguenin, p. 10). For modern verse this distinction may be disregarded, since the loss of inflectional endings has put them upon the same level for metrical purposes. We may therefore subdivide them according to grammatical function.

## I. SUBSTANTIVAL FORMS.

### A. Abstract Nouns.

*-dōm*.

wīsdōm onwrēon ɛ ɔ x | ɛ (E) *El.* 674.

To been avysed greet *wisdom* it were.

Chaucer, *C. T.* C 690.



*-hād (-hood).*

of cildhāde × ˘ | ˘ × (C) *El.* 914.

Craft or *manhood*, with foes what recks it which?  
Surrey, *Aeneid*, p. 128.

*-ness.*

on hēānesse āstāh × | ˘ ˘ × × | ˘ (E) *Ps.* 67, 18<sup>2</sup>.

Grief of good mindes, to see *goodnesse* disgraced.  
Spenser, *Visions W. V. I.*, 8.

*-scipe (ship).*

ond gefērscipe × × ˘ | ˘ × (C) *Gu.* 1232.

Of swich *lordshipe* as men han over hir lyves.  
Chaucer, *C. T.* F 743.

## B. Concrete Nouns.

*-end (-and).*

pā þæt ārende × × ˘ | ˘ × (C) *An.* 1620.

Schaw, and declair for our goddis *errand*.  
Douglas, *Eneados VI*, i.

*-er, -ere, ære*, denoting chiefly agency.<sup>1</sup>

and bōceras × ˘ | ˘ × (C) *An.* 607.

Ther was also a Reve and a *Millere*.  
Chaucer, *C. T.* A 542.

Have they not sword-*players*, and ev'ry sort.  
Milton, *S. A.* 1323.

*-er, -or, -ur, -r*, denoting persons and things.

wuldores stæf ˘ ˘ × | ˘ (E) *Sal.* 112<sup>a</sup>.

<sup>1</sup> “-ere trägt jedoch einen so entschiedenen tieftton, dass dieser sogar, wenn reim oder rhythmus es verlangt, die rolle des hochtons übernehmen kann. Sehr häufig finden wir bei Chaucer und bei anderen dichtern *millere, ridere, beggere*, u. s. w. betont, ja für den reim ist diese betonung in allen vers formen, die auf lat. oder rom. vorbild beruhem, regel.” ten Brink, *Anglia V*, 2.

Among *daughters* of men the fairest found.

Milton, *P. R.* II, 154.

-el, -l, -le.

Anglo-Saxon *cyrnel*, *hæsel*, *segel*, *nædl*.

And out at my steed's right *nostril*: yourself.

Ballad, *Tam Lin G.* 36<sup>1</sup>, vol. II, p. 351.

-ing.

þeodecyninga  $\acute{\epsilon}$  |  $\acute{\epsilon}$   $\times$  (D) *Beo.* 2.

If thou have but a small *farthing*.

*Robin Hood and the Beggar II*, st. 15, vol. V, p. 160.

-ling.

his dīorlingas  $\times$   $\acute{\epsilon}$  |  $\acute{\epsilon}$   $\times$  (C) *Met.* 15<sup>8</sup>.

-scaft.

æt frumscafte  $\times$   $\acute{\epsilon}$  |  $\acute{\epsilon}$   $\times$  (C) *Seel.* 79.

-spell.

godspelles gife  $\acute{\epsilon}$   $\acute{\epsilon}$   $\times$  |  $\acute{\epsilon}$   $\times$  (E) *El.* 176.

## II. ADJECTIVAL FORMS.

-ed, -od (Merged with preterite part.).

Hate vertue though she be *naked* and bare.

Donne, I, 6, 41.

-en.

āgenne eard  $\acute{\epsilon}$   $\acute{\epsilon}$   $\times$  |  $\acute{\epsilon}$  (E) *Ph.* 264.

O you that made *open* the glibbery ice.

Marston, *I Antonia and Mellida IV.*

-er, -or.

seal to oðerre  $\times$   $\times$   $\acute{\epsilon}$  |  $\acute{\epsilon}$   $\times$  (C) *Jul.* 115.

My love shall in my verse *ever* live young.

Shakespeare, *Sonnet XIX*, 14.

-est (Superl. ending).

sēo clāeneste cwēn × | ˘ ˘ × | ˘ (E) *Cri.* 276.

Such solitude before *choicest* society.

Milton, *P. R.* I, 302.

-fæst (-fast).

rincas rād̄fæste ˘ × | ˘ ˘ × (D) *Sch.* 13.

To have *stedfast* perseveraunce.

Chaucer, *Duchesse* 1007.

-feald (-fold).

ānfealde gewyrht ˘ ˘ × × | ˘ (E) *Cri.* 1578.

Alas you three on me *threefold* distressed.

Shakespeare, *Rich. III*, II, ii, 86.

-ful.

sorhfullne sīð ˘ ˘ × | ˘ (E) *Beo.* 512.

Lyveth a lyf *blisful* and ordinaat.

Chaucer, *C. T.* E 1284.

-ig (-y).

in hāligra hyht × | ˘ ˘ × | ˘ (E) *Mod.* 73.

To love *hooly* with goode entente.

Chaucer, *Duchesse* 766.

-isc (-ish).

þurh menniscne × ˘ | ˘ × (C) *Gu.* 1095.

Without *blemish* or staine.

Spenser, *Epithal.* 400.

-lēas (-less).

ʒ þe sorglēasra × × ˘ | ˘ × (C) *El.* 97.

The town *restless* with fury as I sought.

Surrey, *Aeneid*, p. 144.

-lic (-ly).

weorca wræclīcra ˘ × | ˘ ˘ × (D) *Ps.* 76<sup>o</sup>.

Why should I die then or *basely* despair.

Marlowe, *Faustus* VI, 31.

-sum (-some).

worold wynsume ʒ | ˘ ˘ × (D) *Leas.* 41.

-weard (-ward).

āgwearde hēold ˘ ˘ × | ˘ (E) *Beo.* 241.

O happy Gods, which by *inward* assumption.

Sidney, *III*, 93, 40.

-wīs (-wise).

reðe rihtwīse ǣ | ˘ ˘ × (D) *Ps.* 118<sup>75</sup>.

Most of the men slaughtered or took *likewise*.

Shakespeare, *I Henry VI.* I, i, 147.

### III. VERBAL FORMS.

-an -en.

to feallanne × ˘ | ˘ × (C) *Met.* 20, 168.

gegrundene × ˘ | ˘ × (C) *By.* 109.

With powerful policy *strengthen* themselves.

Shakespeare, *III Hen.* VI. I, ii, 58.

Her cheeks *swollen* with sighs, her hair all rent.

Marlowe, *Dido* II, i, 277.

-ad, -od, -ed. Preterite weak.

eƷsode eorl ˘ ˘ × | ˘ (E) *Beo.* 6.

forbærnedne × ˘ | ˘ × (C) *Seef.* 114.

I hear the wealthy Jew *walked* this way.

Marlowe, *J. of M.* II, iii, 32.

Young Iulus *clasped* in my right hand.

Surrey, *Aeneid*, p. 142.

-end (-ing). Present part.

sē þe byrnende × × ˘ | ˘ × (C) *Beo.* 2272.

Is now again *thwarting* the wayward seas.

Shakespeare, *Pericles* IV, iv, 10.

-að, eð.

The wrastling for this worlde *axeth* a fall.

Chaucer, *Truth* 16.

-ian, -igan (-y). Present infinitive weak.

sund cunnian ˘ | ˘ ˘ × (D) *Beo.* 1426.



## IV. GRAMMATICAL GROUPS.

The secondary accent in grammatical groups is used or suppressed according to metrical exigency (Huguenin, p. 31 f.; Sievers, *Metrik*, §§ 23, 28). Analogies in modern verse may be found for both phenomena.

siex tīda dægēs ˌ ð x | ɔ̃ (E) *Jul.* 230.

sīd folc micel ˌ ð | ɔ̃ (A) *Jul.* 692.

A yet warm corpse and yet unburiable.

Tennyson, *Gareth*.

eald sweord eotenisc ˌ x | ɔ̃ x (A) *Beo.* 1558.

beagas and brād gold ˌ x x | ˌ x (A) *Beo.* 3105.

Clung to the dead earth, and the land was still.

Tennyson, *Guinevere*.

Of especial significance is the full metrical stress on prepositions and the auxiliary verbs.

wiþ þē gelīc ˌ ð x | ˌ (E) *Jul.* 549.

reord ūp āstāg ˌ | ˌ x ð (D) *Jul.* 62.

hraþe seoþðan wæs ɔ̃ ð x | ˌ (E) *Beo.* 1937.

And silk mask in the pocket of the gown.

Browning, *Ring and Book VI*, 1876.

It is the soul by which mine was arrayed.

Shelley, *Cenci III*, ii, 22.

NOTE.—It should not be assumed that in every case the examples cited above afford exact etymological and grammatical parallels. Such exactness, though desirable, is not essential to our purpose. Words so nearly analogous as *āgenne* and *open* (p. 24) have therefore been combined without question, although *open* may not strictly be called a derivative in *-en*.

## FOREIGN ELEMENTS.

The expansion of the language through the assimilation of French and Latin words developed new possibilities for secondary accent. Analogous forms threw native and foreign derivatives

into similar categories, and the same accentual laws became common to both. Of especial significance at this point are the prefixes. In Anglo-Saxon, prefixal stress was rare, nearly all nominal prefixes having lost their accent through the influence of analogy with cognate verbal forms (Huguenin, p. 18). Under the influence of new metrical forms, however, the native prefixes, such as *a-*, *an-*, *on-*, *un-*, *be-*, *for-*, *off-*, *out-*, *up-*, *wið-*, fell into line with foreign prefixes in their power to bear the ictus.

### I. FOREIGN PREFIXES.

French and Latin prefixes receive a secondary accent which may serve for ictus whenever the verse requires it. Chief among these are, *a-*, *ab-*, *abs-*, *ad-*, *amb-*, *am-*, *an-*, *bi-*, *com-*, *con-*, *co-*, *de-*, *dis-*, *di-*, *em-*, *en-*, *ex-*, *e-*, *im-*, *in-*, *il-*, *mal-*, *ne-*, *ob-*, *obs-*, *o(b)s-*, *per-*, *pro-*, *post-*, *pur-* *re-*, *se-*, *sub-*, *trans-*, etc.

Examples :

Oiles, <sup>//</sup>*ablutions*, and metal fusible.

Chaucer, *C. T.* G 856.

The body gone, yet <sup>//</sup>*remain* shall the heart.

Wyatt, p. 130.

No, let the candied tongue lick <sup>//</sup>*absurd* pomp.

Shakespeare, *Hamlet* III, ii, 65.

Wherewith she freezed her foes to <sup>//</sup>*congealed* stone.

Milton, *Comus* 449.

### II. FOREIGN SUFFIXES.

Foreign suffixes have extended the range of secondary accent beyond the possibility of exact classification. It is necessary to enumerate only the most important French and Latin endings, such as *-age*, *-al*, *-el*, *-il*, *-le*, *-an*, *-ain*, *-ian*, *-ance*, *-ence*, *-ant*, *-ent*, *-ard*, *-ass*, *-ace*, *-ble*, *-ple*, *-ar*, *-er*, *-ier*, *-ior*, *-or*, *-our*, *-ess*, *-ice*, *-ise*, *-et*, *-id*, *-iff*, *-ive*, *-in*, *-ist*, *-est*, *-ment*, *-on*, *-ion*, *-ory*, *-ous*, *-ose*, *-ure*, *-y*, *-ey*, *-cy*, *-ty*, etc. In the examples cited in the course of this study foreign endings will not be distinguished from those of native origin.

#### IV. THE ARGUMENT FROM RIME.

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When rime unites with rhythm in demanding that the secondary accent be used for ictus, there can be no escape for the metrist, as in the heroic line,

Hath long defended her and her *England*<sup>//</sup>: hand.

Peele, *Device of the Pageant* 42.

In much Elizabethan verse, however, especially in that of the dramatists, the argument from rime is sometimes weakened by the presence of an extra-metrical syllable, as in,

To him that wields the massiest sword of *Énglând*: stand.

Peele, *Edward I.* X, 101.

The riming syllable in a line of this type has been called "un-accented" by all metrists. Such a term is correct only in so far as it implies that the rime does not bear one of the metrical stresses essential to the rhythm of the line. For to characterize any rime as stressless is a contradiction in terms. In all such cases the only valid explanation must be that the final syllable bears a secondary accent which may be maintained as an extra-metrical stress, an echo of its companion rime. In this view the significance of such rimes becomes apparent; for examples are numerous which reveal the use of such an extra-metrical stress in all the varieties of words, compound and derivative, which we have found capable of secondary accent for the regular ictus.

#### COMPOUNDS.

And hath returned her peacocks by her *ráinbòw*: agó.

Peele, *Arraignment of Paris* I, i, 112.

And for this riotous humour he has the *bý-nàme*: streáme.

Dekker, *The Wonders of a Kingdome* I, i.

## PROPER NAMES.

As Pallas told me here the name of *Échò* : só.

Peele, *Arraignment of Paris* II, i, 1.

Is there not something more then to be *Cæsàr* : fàr.

Jonson, *Sejanus* V, l. 13.

## SUFFIXES.

Nay, gods, I trow, you are like to have great *silènce* : hénce.

Peele, *Arraignment of Paris* IV, i, 57.

Which else you do usurp! you're no true *cáptàin* : disdàin.

Middleton, *The Phoenix* II, ii.

With such unnatural and horrid *phýsic* : síck.

Webster, *The White Devil* I, i.

That since the immortall soules of creatures *mórtàll* : áll.

Jonson, *Masque* I.

But what's the end of thy Herculean *lábòrs* : shóres.

Jonson, *Masque* I.

If then this prize be but bequeathed to *beauté* : Í.

Peele, *Arraignment of Paris* II, i, 58.

In the pages that follow an attempt will be made to illustrate the use of the secondary accent for ictus in all cases where the caesural pause seems insufficient to warrant an inversion. It is obvious that some difference of opinion may exist as to the presence or strength of a caesura. In a matter so subjective there can be no court of appeal. It should be borne in mind, however, that the caesura should be inherent in the structure of the line, and not artificially induced by the seeming need of an inversion.



## V. THE VERSE OF CHAUCER.

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In his *Chaucers Sprache und Verskunst*, § 275, ten Brink is able to avoid inversions in Chaucer's verse by merging them under the rubric, 'level stress' (*schwebende Betonung*). He thus arrives at two classifications: 'level stress,' as in a word like *fader*; and 'accent-shift' (*Accentverschiebung*), as in a word like *Millére*. The difference is chiefly one of degree, the weight of some syllables, especially when inflected, being more capable of stress than others. For our purpose the distinction is needless, since both classes are believed to bear a secondary accent that is always available for ictus. There is therefore no more reason to deny the secondary accent to *wisdom* than to *mártirdòm*, § 282.

The conflicting claims of foreign and native principles of accentuation afforded Chaucer great freedom in the use of secondary accents. Just what the prose usage was, it is of course not always possible to determine. If, as ten Brink believes, § 286, Chaucer's normal method of accenting French words was to reverse the respective Romance positions of primary and secondary accents, his use of the new secondary accent for ictus places him in line with his poetic successors to the present day. However this may be, his poetry presents an almost exhaustless store of examples of the use of the secondary accent, according to either principle of accentuation, and in all classes of words. The rather full list that follows will be found useful in affording a parallel for the usage of later poets whose freedom in this respect is not so readily granted.

### COMPOUNDS.

When he was come *almóst* unto the toun A 894.

Brimstoón, G 798; ofspríng, A 1550; outráge, R. 1229; outláwe, H 224; upríght, D 2266; welcóme, 4.67; wel-fáre, A 3063; etc.

## PROPER NAMES.

And made *Adám* fro paradys to go B 4448.

Allá, B 1022; Argús, 3.435; Arthoúr, D 857; Bayárd, G 1413; Britoún, B 561; Cartáge, B 4555; Cupýde, 5.652; Custánce, B 208; Echó, R. 1474; Ectór, 3.1065; Edwárd, B 3160; Egípte, 3.1207; English, 3.898; Európe, B 161; Florénce, D 1125; Gysén, D 2080; Iasón, 3.727; Iesús, B 690; Ioséph, 3.280; Iunó, 3.243; Kenélm, B 4300; Martýn, B 1338; Mauríce, B 1063; Mercúrie, A 1385; Pompéy, B 3883; Omér, F 1443; Phebús, H 242; Plató, G 1460; Prudénce, B 3086; Richárd, B 4538; Robín, A 3129; Russél, B 4524; Sampsoún, C 554; Sathán, B 634; Thomás, D 666; Urbán, G 541; Williám, A 324; etc.

## PREFIXES.

Oiles, *áblutións*, and metal fusible G 856.

Ápparénce, F 1157; *bénigne*, E 411; *cómpléint*, F 920; *cónferme*, E 1508; *córrupt*, B 519; *désiroús*, F 23; *díscreet*, A 518; *ém-prentéd*, E 2117; *éntente*, B 1765; *éxpulsíf*, A 2749; *fórloyn*, 3.386; *fúlfillé*, C 540; *ímmortál*, 5.73; *ínpossíble*, E 1609; *máyntene*, A 1441; *óútrageóús*, E 2087; *párfourne*, H 190; *rébellíng*, A 2459; *réceit*, G 1353; *súpposíng*, G 873; *súspect*, C 263; etc.

## SUFFIXES.

*-age*.

To wedde a povre womman, for *costáge* D 249.

Coráge, B 939; imáge, G 364; langáge, B 1716; messáge, F 99; paráge, D 1120; potáge, C 368; villáge, E 483; etc.

*-ant*, *-aunt*, *-ent*, *-aunce*, *-ence*, etc.

If any dettour hath in myn *absénce* B 1587.

Creáunce, 1.61; Marcháunt, E 1215; penáunce, G 446; presénce, C 680; prudénce, E 1022; sciénce, G 896; silénce, D 1031; etc.

*-as*, *-ace*.

As bole armoniak, verdegrees, *borás* G 790.

Compás, 20.5; soláce, R. 487; trespás, B 4610; etc.

*-ble*, *-ple*.

With falling of the grete *templé* of stoon B 3279.

*-bond.*

Whan myn *housbónd* is fro the world y-gon D 47.

*-dom.*

Of beaute, lust, *freedóm*, and gentilnesse 4.175.

To been avysed greet *wisdóm* it were C 690.

*-ed.*

Cast up, *axéd*, 'who clepeth there?' 3.185.

Calléd, C 180; couchéde, G 1179; crouned, F 526; dauncéd, R. 1246; lastéd, F 806; lookéd, D 1082; wondréd, F 225; etc.

*-er, -re, -ere, -are.*

He sent *aftér* a churl, was in the toun C 140.

Answére, 3.1243; archér, H 108; autér, B 1826; brothér, G 1437; chambré, 3.258; copér, G 1292; gladdér, G 1342; lovérs, 4.5; matére, E 1175; modér, E 1363; nevér, 2.115; aftér, B 4618; othér, E 1063; ovér, D 1661; papéer, G 762; pilére, 3.739; poplér, A 2921; portér, 5.261; powér, C 913; profréd, G 1066; rathér, F 1403; rivér, D 884; scolér, A 3190; silvér, G 1162; sopér, F 1210; undér, B 4292; watér, G 1462; etc.

*-en, -eyn, -an, -ayn, -in.*

With his *bargáynes*, and with his chevisaunce A 282.

Gardín, E 2136; lemmán, H 238; lokén, B 4065; maydén, D 1180; mitéyn, C 373; wommén, H 188; yemán, A 3270; etc.

*-esse.*

That was *abbésse* nat fer fro Parys D 678.

Countésse, E 590; goddésse, F 1046; humblésse, F 544; princésse, A 1830; richésse, 10.58; simplésse, R. 954; etc.

*-est.*

And eek men shal nat make *ernést* of game A 3186.

Forést, B 1944; honést, E 333; lengést, 5.549; tempést, H 301.

*-et, -it, -yt.*

But he that noght hath, ne *covéyteth* have D 1189.

Diéte, C 516; merýte, C 277; planéte, 3.693; poéte, E 31; pulpét, C 391; quiéte, 9.44; scarlét, B 1917; spirít, B 943; visýte, A 493; walét, A 681; wikét, E 2152.

*-eth.*

The wrastling for this worlde *axéth* a fall 13.16.



Cesséth, F 257; hatéth, E 1386; knokkéth, A 3764; lovéth, E 1384; makéth, 3.1175; nedéth, B 1453; percéth, 5.331; preiséth, 18.8; rydéth, B 1488; seméth, C 553; spekéth, A 2203; etc.

*-fast.*

To have *stedfast* perseveraunce 3.1007.

*-ful.*

Liveth a lyf *blisful* and ordinaat E 1284.

*-hold.*

For wel ye knowe, a lord in his *houshold* D 99.

*-if.*

Ther nas *baillif*, ne herde, ne other hyne A 603.

Caitýf, C 728; Iolýf, A 4154; meschíef, D 248; motýf, B 628; etc.

*-ik, -yk.*

An apparence y-maad by som *magýk* F 218.

Narcotíks, L. 2670; Phisýk, A 411; relíkes, C 920.

*-in, -yn.*

Bitwixen me and my *cosýn* daun Iohn B 1577.

Doctryne, B 4632; Satýne, R. 1104; vermýne, E 1095; etc.

*-ing.*

Upon an hors, snow-whyte and wel *amblýng* E 388.

Askýng, R. 1483; biddýng, G 1109; blowýng, G 923; comýnge: lykýnge: wepýnge, B 765, 7, 8; cunnýng, 5.487; dauncýng, R. 1267; deyýng, 3.588; doýng, R. 753; dwellýnge, D 1299; fastýng, R. 440; huntýng, A 2308; moornýnge, A 3706; offrýnge, D 1315; pleyýng: kissýng, R. 341-2; sewýng, 3.959; singýng: lykýng, R. 75-6; sleepýng, R. 25; swerýng, C 633; talking, G 684; usýng, 18.42; wakýng, 3.611; etc.

*-is, -ice.*

The hye pryde of Nero to *cherýce*: nyce B 3710.

Ciprées, B 2071; Iustýse, 1.142; malýce, B 363; novýs, B 3129; offýce, D 1137; servýse, E 603; surplýs, G 558.

*-ish.*

The hors *vanýsshed*, I noot in what manere F 342.

Languýshing 7.178; polýsshed, D 1742; warýshed, 3.1104.

*-le, -al, -aile, -el, -ol.*

A long *castél* with walles whyte 3.1318.



Caróles, A 1931; corál, B 4049; cristál, R. 1579; cruél, D 2001; dismál, 3.1206; fatál, B 261; litél, B 1414; mantél, R. 459; merváille, B 4266; metál, F 243; squiréls, R. 1402; rebél, B 3415; royál, A 1551; tasséled: améled, R. 1079-80; vessél, H 88; etc.

-less.

And sey an hond *armless*, that wroot ful faste B 3393.

-ness.

To drawen folk to heven by *fairnesse* A 519.

Gladnesse, B 1102; siknesse, A 1311; witnesse, 7.298; etc.

-om, um.

As be to every wight *buxóm* and meke B 1432.

Bosóm, G 1118; custúme, D 682.

-on, -oun, -une.

And this *chanoún* him thanked ofte sythe G 1031.

Commúne, E 1313; fasoún, R. 1028; fortúne, B 3927; leoún, D 1989; lessouún, 4.33; prisoún, B 3605; pardoún, C 926; patroún, 4.275; persón, D 2008; resoún, 3.922; tresón, 3.1122.

-or, -our.

That twenty tyme she changed hir *colóur* F 370.

Clamoúr, D 889; erroúr, 16.7; honoúr, 16.44; laboúr, C 537; languúr, R. 214; miroúr, F 369; odoúr, A 2938; socoúr, 1.65; Somnoúr, D 1595; traitór, B 3880; valoúr, R. 1043; etc.

-orie.

As olde bokes maken us *memórie*: storie B 3164.

-os, -ous.

She was so charitable and so *pitoús* A 143.

Purpós, E 1571; hidoús, R. 987; etc.

-ow, -aw.

Ful litel woot Arcite of his *feláwe* A 1525.

Harrów, A 4072; sorów, 7.327; windówe, A 3676; yelówe, R. 539; etc.

-red.

And eek therto come of so heigh *kinréde* F 735.

-shipe.

Of swich *lordshipe* as men han over hir wyves F 743.

-u, -ue.

Of whos *vertú*, whan he thyn herte lighte B 1661.  
Valúe, C 626.

-ure.

Hit was gret wonder that *natúre* 3.467.

-ward.

That in our fyr he fil *bakwárd* adoun D 793.  
Upwárd, A 3473.

-y, -ey, -ly, (-ee).

And forth he rydeth hoom to his *abbéye* B 1513.

Bountée, E 2246 ; craftý, G 1253 ; dedlý, 7.258 ; deyntée, F 681 ; erlý, A 4401 ; erthlý, R. 648 ; folýe, G 742 ; fullý, A 2974 ; glorie, A 2240 ; gretlý, E 1829 ; hoollý, 3.766 ; mercy, 13.24 ; monéye, B 1528 ; onlý, E 245 ; palfréys, A 2495 ; Pité, 2.50 ; plentée, R. 1083 ; privée, R. 600 ; shortlý, D 1077 ; stiflý, D 380 ; worthý, 4.274 ; etc.

#### MISCELLANEOUS.

By word and by *mirácle* goddes sone G 330.

Of all this stryf he gan *remédie* fynde A 2452.

Alsó, H 63 ; aperteníng, G 785 ; chaléng, D 1200 ; confórt, E 2148 ; debónairlý, 3.1284 ; delícasýe, 5.359 ; difficoltàe, D 1272 ; furlóng, F 1172 ; govérne, B 1434 ; Kalénderés, 1.73 ; legénde, G 83 ; maléncolýe, D 252 ; martýreth, A 1562 ; minístres, G 411 ; obstácles : mirácles, A 1787-8 ; stiwárdes, A 579 ; tavérnes, C 465 ; tretáble, 3.923 ; triúmpe, B 400 ; untó, F 340 ; etc.

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## VI. GAWAIN DOUGLAS.

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The verse of Gawain Douglas has been chosen to illustrate the transition between the verse of Chaucer and that of Wyatt and Surrey. The examples are all taken from his translation of the *Aeneid* (books VI-X). In describing an earlier poem, Courthope says: "The more regular distribution of the accent is due to the disappearance, from the Northern dialect used by Douglas, of the final *e*, the surviving symbol of inflection; and also to the fact that, in many of the words imported from the French, the accent, forced to follow the Teutonic law, has been removed from the final syllable to one of the syllables of the stem. Thus the following words which in Chaucer's verse would have been usually, if not invariably, pronounced Pleasáncē, Jealousýe, Honoúr, Mirroúr, Náture, Discretioún, Tresoúr, Beauté, Pité, become in *King Hart*, Pleásance, Jélousy, Hónour, Mírrour, Náture, Discrétion, Treásour, Beauútye, Pítie" (vol. I, p. 377). A reference to the examples below reveals far more accentual freedom than Courthope would seem to admit. Indeed, it becomes more and more clear that the liberties of Douglas and Chaucer must find the same justification on metrical grounds as the corresponding liberties of Wyatt and Shakespeare and Milton and Shelley.

Edition used: The Poetical Works of Gawain Douglas, edited by John Small, 3 vols. Edinburgh, 1874. (*Eneados*, VI-X, in vol. III.)

### COMPOUNDS.

In extasy scho stude, and mad *almáist* 101.10.  
Firebránd: hand, 23.13; ofspríng, 63.13; etc.

### PROPER NAMES.

Baith consecrat to Dyane and *Phebús*: *Glaucús* 10.29.  
Teucér, 53.7; Dyáne, 9.9; Trojáne, 12.27; etc.

## PREFIXES.

In greyne yeris to *cómpleit* mariage 84.6.

Délytis, 17.29; désist, 12.26; dévotte, 80.10; échantríse, 81.28; résound, 70.20; únworthý, 101.14.

## SUFFIXES.

-age.

How gret *curáge* thar hart is set upone 62.18.

-and.

Schaw, and declair for our goddis *erránd*: sand 13.1.

-ent, -ence.

Saturnus, for his fader and *parént* 83.28.

Absént, 100.3; potént: lent, 70.15; presánd: send, 9.28; presénce, 26.32; turmént, 49.25; etc.

-as.

In schuldir rollis the round speir in *compás* 64.10.

Trespás, 50.13.

-er, -ar (-ír).

And in his left hand haldand ane *bukléir* 93.17.

Altér, 17.8; ansuér, 18.25; dochtír, 81.5; hungír, 89.6; manér, 11.12; portár, 35.13; revír, 97.18; suffír, 99.13; etc.

-ed (-it).

Thar ardent vertu has *raisít* and wphyt 17.19.

-ess.

And wild *ciprés*, the tre of mortale hewis 22.30.

Branchís, 22.5; maistrés, 1625.

-est.

Forést: exprést, 21.5.

-ful.

Frendfúll, 96.24.

-in.

Ingýne: myne, 46.2; sanguáne, 82.4.

-ing.

And to inqyre the caus of his *cumíng* 41.20.

Chidíng, 34.10; murnýng, 41.4; rageíng, 81.14; sayíngis, 13.27; sittíng, 93.24; wepíng: bing, 20.17; wynníng, 50.1; etc.



-is, -ice.

Justice, 37.17; service, 80.11.

-ive.

But than the kyng, thochtfull and all *pensive* 86.3.

-le, -al, -el, -il.

By sa *creuél* turmentis and hiddeous pane 42.12.

Battéll, 54.5; cirkíll, 96.11; equále, 94.25; exíle, 49.29; peplé, 12.27; rabéllis, 69.4; riáll, 95.8; etc.

-on, -own.

In quhat *regioún* and place bene Anchises 54.25.

Fortoún, 30.26; mansioúne, 91.17; resoún, 16.23.

-our.

In brycht *armoúr* amyd the schaddowis law 41.24.

-os.

To my *purpós*, I sall seik forthir syne 102.28.

-ow.

With dírk *schaddówis* of the thik wood schaw 18.3.

-ship, -schip.

A man of na les prowes nor *wirschíp* 20.4.

-ure.

The kingis suld ressave *ceptúr* and croun 92.14.

-ward.

Speid ws *forwárd*, for yondir, lo, I se 51.19.

-y, -ey, -e, -ie.

Quhen fyrst this strange *armý* or falloschip 83.3.

Body: navý, 18.23; countré, 29.16; doughtý, 97.24; glorý, 62.10; happý: sky, 9.13; journéy: see, 80.16; moný, 12.14; mychtý, 21.18; reddý, 88.10; swiftlýe, 81.31; tretý: hie, 97.7; etc.

#### MISCELLANEOUS.

Send for to rewle and bruik a greit *empýre* 65.11.

Expért, 27.31; garlándis, 91.9; hasárd, 28.21; occúpiit, 8.17; etc.

## VII. THE BALLADS.

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For the purpose of this study it is fortunately unnecessary to solve the so-called "problem" of the ballads. For whether we accept the "communal authorship" theory of Gummere, or the more plausible "degeneration theory" of Courthope (vol. I, p. 446), Gregory Smith (p. 186), and others, the examples which follow are too numerous and varied to be dismissed as the purely artificial convention of the folk, or "the trick of the necessitous rhymester." The ballads themselves are largely artificial and conventional, the themes are restricted, and the vocabulary small. It is not surprising, therefore, that the changes should be rung on a few stock rimes. And it is not to be denied that the excessive use of the secondary accent for rime is a convention especially characteristic of the ballads. One must not, however, be led to believe that the "degenerate minstrel" has no resources when *bodý*, and *ladý*, and *countrý* are exhausted. The unskilful or excessive use of a principle does not refute the principle: the pathology of literature is often most instructive.

The references are to Professor Child's *English and Scottish Popular Ballads*, 5 vols., Boston, 1882.

### COMPOUNDS.

Up and spoke the bonny *mermaid* IX, 151, E.

He rode and he rode along the *highwáy* III, 207, B.

Then half a hundred good *bandóggs* V, 123.

Greenwóod, IV, 265, B; moonlight, IV, 282; pen-knife, III, 185, B; pricke-wánde, V, 93; sheephérd, III, 251, H; ship-bóard, III, 216; sweet-heárt, III, 237, C; war-lóck, III, 221, E; etc.

### PROPER NAMES.

That I'll marry none but you, *Ritchie*: she VIII, 293.

Some men called him young *Andréw* II, 434.

He had not been in fair *Scotlánd* III, 207.

Berwíck, III, 178, D; Ellén, I, 127, B; Gilbért, III, 178, C; Margrét, III, 159; Nevíll, VI, 419; Spencér, VI, 277; Walláce, VI, 269, C; Wyét, III, 129; etc.

## SUFFIXES.

*-age, -ege.*

I swear by the rude that no *damáge* VI, 262, E.

O will you come to my *marriáge* III, 190, G.

By came a knight from the high *collége* IV, 462, C.

*-ant, -ent, -ment.*

The word is gone to the land-*sergeánt* VII, 2.

For this is appearance of good *greemént* VII, 45, B.

*-as, -ace.*

And ye'll get as muckle guid *canvás* III, 28, I.

He harpit in the king's *paláce* III, 140, C.

*-ble.*

He's done him to his love's *stablé* III, 171.

And aye she served the long *tablés* III, 73, D.

*-ed, -it.*

He was so stout and proud-*heartéd* IV, 283.

Before thou get thy bow *bendít* III, 149, D.

Blindéd, VI, 384; clappéd, III, 165, G; haftéd, III, 133, D; hundréd, IV, 434; pacéd, III, 133, E; etc.

*-en, -in, -ain.*

I'll be cook in your *kitchén* I, 117, C.

Thou never heard no speech *spokén* VI, 420.

And wi a little keen *bodkín* III, 149, E.

Brethrén, I, 99, C; curtáin, III, 171; brokén, VII, 229; drunkén, III, 134, E; mountáyns, VI, 307; napkín, III, 73, D; tokén, III, 216; wakén, II, 397; womán, III, 45.

*-er, -or, -our.*

Out then spake the lord's *mothér* I, 73, C.

Turn, oh turn, thou false *traytór* VII, 10.

Bettér, III, 147, C; daughtér, I, 55; fingér: there, II, 397, E; harpér: fair, VII, 19, C; laughtér, III, 132, C; master, II, 397; mayór, III, 178, D; neebór, VI, 273, G; palmér, V, 3; parloúr,

II, 452; robbér, III, 166, C; shouldér: dear, VII, 11; tannér, V, 137; etc.

*-es, -ess, -ness, -est.*

It was nae for his great *richés* IV, 272, F.

Except it was the young *countéss* III, 139, B.

This lady has tane a sair *sicknéss* III, 145, B.

It is full mery in feyre *foréste* V, 97.

*Fishés*, II, 428, B; *likénéss*, III, 45; etc.

*-et, -ot.*

Ye dress yoursel in the red *scarlét* II, 465, C.

*Parrót*, I, 59; *pockét*, II, 368.

*-ic.*

But it's me with a sair and sick *colic* VI, 392, H.

*-ing.*

With God's *blessing* and mine VIII, 178, C.

The laird of Bristoll's daughter was in the woods *walking*:

king II, 422.

*Crowing*, III, 140, C; *farthing*, V, 160; *justling*, VI, 279, B; *kirking*, II, 368, C; *morning*, V, 97; *pearlings*, IV, 323, B; *puddin*, IX, 99, B; *sailing*, IV, 332; *standing*, II, 340; *trickling*, III, 73, C; *washing*: *threshing*, IV, 325, C; *wedding*: *ring*, III, 108, C; *wooning*: *hunting*, 73, C; etc.

*-ish.*

The brands *garnished* wi steel III, 134, E.

*-ive, -iff.*

And there he met with a proud *sheriff* V, 181, B.

*-le, -el, -il.*

And stripped off her silk *mantlé* II, 452, C.

My father was lord of nine *castlés* II, 428.

And out at my steed's right *nostril*: yoursel II, 351, G.

*Battél*, II, 284; *bridléd*, VII, 44; *chancél*, III, 201; *girdlé*: *hersell*, II, 397; *jewéls*, VIII, 388; *kirtlé*, II, 340; *middlé*, III, 108, F; *minstrél*, II, 368; *unclé*, III, 132, C; etc.

*-om, -on, -ow, -une.*

And drap a drap on her *bosóme* IV, 367, E.



And with him came the bold *baróne* III, 108 C.

Without ye grant a free *pardón* II, 368.

Shoot on, shoot on, thou good *fellów* V, 125, B.

To hang upon a high *gallówe* : *arrówe* V, 92.

It's a maid that maks her ain *fortúne* VIII, 418.

Aprón : shoon, VII, 67, C ; *dungéon*, II, 465, B ; *matróns*, VIII, 391 ; *meadów*, VII, 197, E ; *windów*, III, 177, C ; etc.

*-wise.*

And who is the wretch, tell me *likewise* IV, 283 B.

*-y, -ey, -ly.*

Wi meikle goud and white *monéy* : free V, 464.

An sore *envíed* her sister fair I, 127, C.

Shold doe in Lough Leven *trulýe* : sea VI, 413.

Aný, III, 129 ; *babíe*, I, 73, D ; *bodíe*, I, 73, D ; *costlý*, I, 56, C ; *dowríe* : *knee*, VII, 53, B ; *gallée*, IX, 137, B ; *journéy*, VI, 287 ; *ladíe*, I, 56, C ; *marríed*, IV, 298 ; *smithý*, II, 428, B ; *sundrý*, III, 212, I ; *thirtý*, I, 213, C ; etc.

#### MISCELLANEOUS.

Here am I thou false *bishóp* VII, 11.

She's none of my *comrádes* IV, 327, D.

Our king he kept a false *steward* III, 45.

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## VIII. WYATT AND SURREY.

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The poems of Wyatt present considerable difficulty to the metrist. The text of Wyatt's poems "cannot," says Dr. Nott, "be considered correct and genuine. In addition to the injury it has sustained from the carelessness of the copyist, it has suffered evidently from the mistaken zeal of the editor, who, in a large number of passages, has introduced arbitrary corrections of his own, when he thought he could either improve the versification of an inharmonious line, or elucidate the meaning of an obscure one."<sup>1</sup> For example, Wyatt wrote,

To ásk rewárd : then standest thóu like óne aférd,  
Alwáy most cóld ; and íf thou spéke, *kowérd*,<sup>2</sup>

but the editor, blind to the possibilities of the language, must find a different rime :

To ásk rewárd : thou stándst like óne afráied  
Alwáy most cóld ; and íf one wórd be sáyed.<sup>3</sup>

Or he sacrifices the rime altogether :

Alás the snów shalbé black ánd *scaldíng*,  
And whére he róse the sónne shall táke *lodgíng*,<sup>4</sup>

must be changed to,

Alás the snów, black shall it bé and scálding,  
And whére he róse the sónne shall táke his lódgíng.<sup>5</sup>

The roughness of some of Wyatt's work must be admitted ; but the fact that the editor often succeeds in producing a smoother line does not affect the point at issue, for his corrections are mani-

<sup>1</sup> Quoted by Ewald Flügel, *Anglia*, xviii, p. 266, from Nott, p. vii.

<sup>2</sup> *Anglia*, xviii, p. 461.

<sup>3</sup> Arber Reprints, No. 24, p. 38.

<sup>4</sup> *Anglia*, xviii, p. 466.

<sup>5</sup> Arber Reprints, No. 24, p. 68.

festly at variance with Wyatt's intentions. "Many of his poems from beginning to end," ten Brink admits, "are built up of faultless lines, and produce at times a good deal of melody" (vol. III, p. 218). The conceded ability of Wyatt "at times" creates the suspicion that more of his verse might prove melodious if properly read. It is believed that the examples quoted will help to such a reading. What has been said of Wyatt's verse is also applicable, though in a less degree, to the verse of Surrey. All references are to the Aldine Edition of the British Poets. Thus, W. 25 = Wyatt, p. 25; S. 40 = Surrey, p. 40, etc.

## COMPOUNDS.

I mean *nothing* but honesty W. 147.

Thus of that hope, that doth my life *something* sustain W. 155.

That come but late from slaughter and *bloodshéd* S. 142.

Whatso betide, come peril, come *welfare* S. 142.

## PROPER NAMES.

Of high *Caesar*, and damn *Cató* to die W. 191.

But our *David* judgeth in his intent W. 226.

Caesar, when that the traitor of *Egypt*: writ W. 6.

The Chief pastor of the *Hebréws'* assemble W. 210.

So sternly sore this Prophet, this *Nathán*: man, W. 205.

Does Creusa live and *Áscaniús* thy son? S. 137.

Of high *Cartháge*, to build a goodly town S. 158.

That reft *Chaucér* the glory of his wit S. 60.

And blind *Cupíd* did whip and guide S. 38.

Of just *David*, by perfect penitence S. 58.

Escapèd from the slaughter of *Pyrrhús* S. 134.

Without debate *Venús* did seem to yield S. 152.

## PREFIXES.

As she my suit and *áffectión*: done W. 29.

Yet this trust I have of great *ápparénce*: pense W. 3.

Himself accusing, *béknowíng* his case W. 210.

Whereby I dare with humble *bémoáníng* W. 206.

Oh! diverse are the *chástísíngs* of sin W. 213.

Mad, if ye list to *cóntinúe* your sore W. 189.  
 The way so long, the *départúre* so smart W. 129.  
 And by your *díspleasúre* as one mischiev'd W. 112.  
 Is now mine *éxtreme* enemy W. 110.  
 Arise, I say, do May some *óbservánce* W. 5.  
 Look not, O Lord! upon mine *óffending*: bring W. 220.  
 More like was he the selfsame *répentánce* W. 205.  
 The body gone, yet *rémain* shall the heart W. 130.  
 O Sister, dearer *bélov'd* than the light S. 148.  
 For to break forth did *cónvért* so S. 68.  
 Troy *díschargéd* her long continued dole S. 113.  
 And Jupiter my father *dístríbútes* S. 138.  
 As sundry broken dreams us *díversly* abuse S. 95.  
 Fed at rich tables *présentéth* with wine S. 155.

## SUFFIXES.

-age.

From the foul yoke of sensual *bondáge*: rage W. 55.

-ant, -ance, -ence.

With secret traps to trouble my *penánce* W. 209.

Be so *pleasánt*: In my *semblánt* W. 130.

To daze man's sight, as by their bright *présénce* W. 3.

-ase, -ass.

Dismay thee not, though thou see the *purcháse*: grace W. 231.

To Thee alone, to Thee have I *trespáss'd* W. 219.

To Wyatt's Psalms should Christians then *purcháse*?: grace  
 S. 58.

And closed it above their heads; a mighty, large *compáss*: place

-ed.

S. 108.

This song *endéd*, David did stint his voice W. 213.

And reconcile the great *hatréd* and strife W. 207.

To have *livéd* after the city taken S. 139.

-en, -ain, -in.

I serve in vain, And am *certáin* W. 139.

Of my *soveréign* I have redress W. 31.

The Greeks' *chieftáins* all irked with the war S. 112.

Home to her spouse, her parents, and *childrén* S. 136.



The springs descend ; his beard *frozén* with ice S. 157.

Lightnings assault the high *mountáins* and clives S. 57.

With such *suddén* surprise, quick may him hell devour S. 107.

-er, -ar, -or.

So sore *altér'd* thyself, how mayst thou see? W. 165.

And some show me the power of my *armóur* : favóur W. 209.

If waker care ; if sudden pale *colóur* : more W. 6.

All in *errór*, and dangerous distress W. 150.

Whoso hath seen the sick in his *fevé*r : fervour W. 210.

The blind *mastér* whom I have served so lóng W. 170.

And by thy looks and thy *manére* : chere S. 75.

The fray'd *mothérs*, wandring through the wide house S. 132.

His next *neighbóur* Ucalegon afire S. 125.

If by *prayér*, Almighty Jupiter S. 141.

Or with *thundér* the mighty Lord me send S. 148.

And with *watér* gan quench the sacred flame S. 141.

-ess, -less, -ness, -est.

Of such a root, lo, cometh fruit *fruitléss* W. 11.

Rue on me, Lord ! for thy *goodnéss* and grace W. 218.

But for to love (lo) such a stern *mistréss* : redress W. 23.

Of people frail, palace, pomp, and *richés* : *goodnéss* W. 209.

Twixt woe and wealth, betwixt *earnést* and game W. 11.

Worship was done to Ceres the *Goddéss* S. 142.

The town *restléss* with fury as I sought S. 144.

-et, -eth.

It is a grievous smart . . . But most *grievéth* my heart W. 103.

And there *campéth* displaying his banner, W. 1.

My heart *pantéth*, my force I feel it quail W. 216.

At length herself *bordéth* Aeneus thus S. 159.

Salt, corn, *filléts*, my temples for to bind S. 117.

A postern with a blind *wickét* there was S. 130.

-ful.

And gnash his teeth eke with groaning *irefúl* : full W. 232.

-hood.

Craft, or *manhóod*, with foes what recks it which ? S. 128.

-ing.

Without *forcíng* or strength W. 41.

But of *hating* myself, that date is past W. 2.  
 Sometime I laugh, sometime *mourning* W. 112.  
 If wailing or *sighing* continually W. 16.  
 For such *calling*, when it works none amends S. 67.  
 Doth call her forth, with much noise of *dancing* S. 159.  
 The din resounded : with *rattling* of arms S. 124.

*-le, -al, -ail, -il.*

Call craft *counsel*, for lucre still to paint W. 191.  
 Alas ! the clear *crystal*, the bright transplendent glass W. 156.  
 For it is time without any *fablé* W. 26.  
 And no *marvél* ! when sight is so opprest W. 188.  
 Was never bird *tangléd* in lime W. 138.  
 The vain *traváil* hath wearied me so sore W. 19.  
 Good ladies ! ye that have your pleasures in *exile* S. 28.  
 By whose *pencil* a Goddess made thou art S. 32.  
 But proud *peoplé* that dread no fall S. 69.  
 By our *spousáls* and marriage begun S. 160.  
 An old *templé* there stands, whereas some time S. 142.  
 Thus is my wealth *mingléd* with woe S. 23.

*-on.*

Although that yet *pardón* hath not offence W. 211.  
 With such *weapóns* they shope them to defend S. 130.

*-ow.*

The labour's salve ! increasing my *sorrów* : foe W. 33.  
 Long to *furrów* large space of stormy seas S. 145.  
 And my wife shall *follów* far off my steps S. 142.  
 Doth prick her forth, hearing Bacchus' name *hallówed* S. 159.  
 The next *morrów*, with Phoebus' lamp the earth S. 147.

*-une, -ure.*

Then shall I thank *fortúne* : tune W. 40.  
 A rock of such *natúre* : unsúre W. 144.  
 From earthly frailness, and from vain *pleasúre* W. 150.  
 My only trust ! my heart's *treasúre* ! : endure W. 125.  
 Whom the *closúres* ne keepers might hold out S. 132.  
 A Grecian born ; for though *fortúne* hath made S. 115.

*-ward.*

Plaint with his tears *outwárd*, as it is writ W. 6.

Arctic the one *northwárd* we see : Antarctic the other hight  
W. 160.

When that the restless sun *westwárd* his course hath run S. 81.  
-y, *ly*.

Then shalt thou know *beautý* but lent W. 30.

And may *daily*, if that she will W. 116.

With feigned visage, now sad, now *merry* W. 7.

Thy infinite *mercý* want needs it must W. 208.

Or is her heart so hard that no *pitý* : beauty W. 34.

And tears continual sore have me *wearied* W. 2.

As in th' *entry* of slaughter furious S. 132.

Not so *fiercelý* doth overflow the fields S. 132.

Son ! what *furý* hath thus provoked thee S. 137.

#### MISCELLANEOUS.

Suffer me yet, in hope of some *comfórt* W. 207.

And graven with *diamónds* in letters plain W. 19.

For since thine heart is so *mutáble* W. 28.

The one we see *alwáy*, the other stands *objéct* W. 160

The more to feel, by such *recórd* how that my wealth doth  
bate W. 156.

That their *aspécts* so fiercely were S. 79.

The wailful wrongs and hard *conflicts* that folly doth endure  
S. 85.

## IX. PRE-SHAKESPEARIAN VERSE.

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The lyric and dramatic verse which immediately preceded the work of Shakespeare, and was in many respects his model, is adequately represented by the poems and plays of Greene, Kyd, Lyly, Marlowe, Peele, Sidney, and Spenser. The references given are to the following editions :

- Greene, Robert, [and Peele, George]. Works edited by Alexander Dyce, London, 1861.
- Kyd, Thomas. Works edited by F. S. Boas, Oxford, 1901.
- Lyly, John. Works edited by R. W. Bond, 3 vols, Oxford, 1902. Verse, vol. III.
- Marlowe, Christopher. Works edited by A. H. Bullen, 3 vols., Boston, 1885.
- Peele, George. Works edited by A. H. Bullen, 2 vols., London, 1888.
- Sidney, Sir Philip. Complete Poems edited by A. B. Grosart, 3 vols., London, 1877.
- Spenser, Edmund. Works edited by Francis J. Child, 3 vols., Riverside Press, Cambridge.

### COMPOUNDS.

To question us of all sorts of *fire-wórkes* K. 218.

The honourable port thou bor'st *sometime* L. 385.

This *offspring* of Cain, this Jebusite M. II, 53.

And though I go not so *upright*, and though I am a smith  
P. I, 51.

Through great *bloodshéd* and many a sad assay Sp. I, 94.

Elsewhére, Sp. III, 217 ; eyesight, Sp. I, 174 ; headlánd, Sp. III, 507 ; sackelóth, Sp. I, 212 ; sunshíne, Sp. III, 262 ; etc.



## PROPER NAMES.

- What says the mighty Soldan of *Egypt*? G. 92a.  
 As for a Sonne? Methinks a young *Bacón* K. 59.  
 Weep not sweet *Návarre*, but revenge my death M. II, 297.  
 Hath long defended her and her *Englánd*: hand P. I, 352.  
 Fair *Élizá's* lasses and her great grooms P. II, 277.  
 Faustús, M. I, 226; Heró: show, M. III, 43; *Pyrámidés*, M. II, 243; etc.

## PREFIXES.

- For I shall *éxceed* in the highest degree G. 169b.  
 That we be freends: the world is *súspitióus* K. 79.  
 As match the days within one *cóplete* year M. I, 252.  
 In *óbligue* turnings, wind the nimble waves P. II, 11.  
 Friend *without* change, playfellow *without* strife Sd. III, 42.  
 That freed from bands of *ímpacáble* fate Sp. III, 26.  
*Cáriere*, Sp. III, 159; *ýlike*, Sp. III, 159; etc.

## SUFFIXES.

*-as, -ace.*

- And with bright restless fire *compáss* the earth M. III, 255.  
 And with rich spoyles which late he did *purchás* Sp. III, 37.  
 Live she forever and her royal *P'láces*: graces Sp. III, 66.

*-ed.*

- In saying that *sacréd* Angelica G. 109a.  
 My heart with sighs, mine eyes *pleadéd* with tears G. 165a.  
 To character my *fore-passéd* conflicts K. 170.  
 I hear the wealthy Jew *walkéd* this way M. II, 42.

*-ent, -ence.*

- As this Knight seemes by greefe tyed to *silénce* K. 198.  
 Under *preténce* of helping Charles the Fifth M. II, 48.  
 You goodly pines, which still with brave *ascént* Sd. III, 4.  
 His liege, his Ladie, and his lifes *regént* Sp. III, 506.

*-en.*

- Her cheeks *swollén* with sighs, her hair all rent M. II, 327.

The dismal *níght-ravén* and tragic owl P. I, 250.

And God forbid *womé*n such cattell were Sd. III, 45.

Happén, M. I, 60 ; shortén, M. II, 194 ; etc.

-er.

As thy *butchér* is pittiless and base K. 91.

And lay thy hands *undér* my precious foote L. 251.

Let them not unrevenged *murdér* your friends M. II, 180.

And backed by stout *lancié*rs of Germany M. I, 117.

And echoes three *aunswé*rd it selfe again Sp. I, 165.

And there to hunt *aftér* the hoped pray Sp. III, 116.

Battér, M. I, 154 ; lettérs, M. I, 215 ; slumbér, M. I, 60 ;

wavérs, M. III, 158 ; fathérs, Sp. III, 155 ; ovér, Sp. I, 228 ;

undér, Sp. III, 151 ; etc.

-ess, -est, -ness.

Virtue's pure mirrou, London's great *mistré*ss P. I, 368.

So great *riché*s as like cannot be found Sp. III, 208.

Thou art assurde that thou *sawé*st him dead K. 55.

Besides the honour in assured *conqué*sts M. I, 25.

Then how may thy *boldné*ss scape a fine frump? P. II, 271.

Live long and long *witné*sse my chosen smart Sd. III, 3.

Grief of good mindes to see *goodné*sse disgraced Sp. III, 191.

-eth.

And Bersabe *livé*th to Israel P. II, 37.

-ice.

The true *offi*ce of right and royalty P. I, 231.

-ing.

Thereby *meaní*ng to worke revenge K. 344.

Oh now I see he was *learní*ng to spell L. 372.

Strange thoughts possess'd her *ránsackí*ng her breast M. III, 49.

Some on the soft greene grasse *feedí*ng their fills Sp. III, 72.

Duríng, M. I, 261 ; fixíng, M. III, 36 ; heavíng, M. III, 11 ; etc.

-ish.

Millions of Turks *perí*sh by Tamburlaine M. I, 195.

Even he that in a trice *vanquí*shed two kings M. I, 56.

Without *blemí*sh or staine Sp. III, 302.

-le, -al, -el, -il, -oil.

Fetchéd by *carvé*ls from Egypt's richest streights G. 169b.

And, Haleb, why did not thy harts *counséll* K. 182.  
 Than thou hast been of me since thy *exíle* M. II, 125.  
 The main *battlé* of harquebuze on foot P. I, 276.  
 And give me words *equál* unto my thought Sp. III, 344.  
 There they in their *trináll* triplicities Sp. III, 344.  
 But then she seeks with torment and *turmoíle* Sp. III, 247.

-on.

To whom he used *actión* so pitiful M. II, 322.  
 Stir, priest, and with thy beads *poisón* this stream P. I, 363.

-or, -our.

How could thy heart *harboúr* a wicked thought K. 225.  
 He cloathed them with all *coloúrs* save white Sp. III, 139.  
 In hatefull darkness and in deep *horróre* Sp. I, 290.

-os, -ous.

Mighty, *glorioús*, and excellent,—ay, these G. 92b.

-ow.

And foot by foot *follów* Theridamus M. I, 12.

-ue, -ure.

We may ourselves be famed for *vertúes* K. 198.  
 These wordes *argúe* Pandora to be light L. 272.  
 And with the Jacob's staff *measúre* the height M. I, 154.  
 O wicked sex, *perjúred* and unjust M. II, 272.  
 She was *rescúed* for England's happiness P. II, 345.  
 The weapons which *Natúre* to him hath lent Sp. III, 79.  
 With rich *treasúres* this gay ship freighted was Sp. III, 208.

-ward.

O happy Gods, which by *inwárd* assumption Sd. II, 93.

-wise.

Let it *likewise* your gentle breasts inspire Sp. III, 255.

-y, -ly.

Of him that lived *worthý* old Nestor's age G. 108b.  
 Perseda, farewell; be not *angríe* K. 216.  
 Sooth to say, the earth is my *Countréy* K. 170.  
 But if thou find *aný* so gross and dull M. III, 213.  
 Myself, poor wretch, mine own gifts now *envý*: lie M. III, 166.  
 Why should I die then or *baselý* despair M. I, 241.  
 For as a hot proud horse *highlý* disdains M. III, 29.

It was a maid of my *country* P. II, 370.  
 Nor pierce *any* bright eye.  
 That wandereth *lightly* P. II, 7.  
 With ugly cloke the darke *envious* Night Sd. III, 10.  
 I have a wife *worthy* to be a queene Sd. III, 45.  
 For many have err'd in this *beauty*: I Sp. III, 370.  
 The praises of my parted love *envy* Sp. III, 223.  
 Both wise and hardie, too *hardie*, alas! Sp. III, 538.

## MISCELLANEOUS.

For in the late *conflicts* with Portingale K. 4.  
 As he did leane a quite *contrary* way L. 344.  
 Might hinder the *prospect* or other view L. 371.  
 And scourge their foul *blasphemous* Paganism M. I, 132.  
 Shall make all nations to *canonize* us M. I, 218.  
 That by *characters* graven in thy brow M. I, 23.  
 Philip, if these *forgeries* be in thee P. I, 266.  
 The sure *refuge*; by thee and by no other Sd. III, 48.  
 Choosing, alas, this our *theatre* publike Sd. III, 49.  
 Of a small time which none *ascertaine* may Sp. III, 234.  
 The huge *massacres* which her eyes do make Sp. III, 246.  
 Their huge *pyramids* which do heaven threat Sp. III, 375.

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## X. SHAKESPEARE.

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The genius of Shakespeare is nowhere more evident than in his appreciation of the accentual possibilities of a word. Though the examples that follow will not be found to differ in kind from those already cited, yet some compelling force in the swing of Shakespeare's verse has gained for many of his metrical pronunciations a recognition not so readily accorded to those of weaker verse. The lack of any scientific principle to account for these apparent licenses has led to the expression, *Shakespearian*, as an all-sufficient explanation and justification. And by an easy shift in connotation it is assumed that *Shakespearian usage* means the prose usage of Shakespeare's day. Such an assumption the examples clearly refute. Metrical tests are at best an unsafe guide to prose usage. I have refrained, however, from citing examples in which Shakespeare's prevailing preference for the unusual accentuation seems to prove it the prose usage of his day. In some cases I have indicated by figures the proportionate use of the two forms in so far as I have been able to observe it.

### COMPOUNDS.

And afterward consort you till *bedtime* *C. of E.* 1-2-28.

That cannot be; the noise of thy *cross-bow* *3 H. VI.* 3-1-6.

That I may back to Athens by *daylight* *M. N. D.* 3-2-433.

Tell me thou lov'st *elsewhere*; but in my sight *Sonn.* 139-5.

Conceit is still derived from some *forefather's* grief *R. II.* 2-2-35.

But her *foresight* could not forestall their will *Lucr.* 728.

Almóst, *Cym.* 3-4-169; alsó, *2 H. IV.* 5-3-146; French wóman, *3 H. VI.* 1-4-149; highwáys, *M. of V.* 5-1-263; hímself, *H. VIII.* 1-1-170; mánkínd, *A and C.* 4-8-25; mýself, *1 H. VI.* 1-3-91; outráge (noun), *1 H. VI.* 4-1-126; óutstrip, *R. III.* 4-1-42; some-thíng, *R. and J.* 5-3-8; sunsét, *John,* 3-1-110; sweetheárt, *H.*

VIII. 1-4-98; therefore, *2 H. VI.* 2-3-52; upright, *Venus* 279; welcome, *R. II.* 2-3-170; wherefore, *R. and J.* 2-2-62; etc.

#### PROPER NAMES.

O my good lords, and virtuous *Henry 1 H. VI.* 3-1-76.  
 Judas *Maccabaeus* clipt is plain *Judas L. L. L.* 5-2-603.  
 As hardy as the *Nemean* lion's nerve *Ham.* 1-4-83.  
 It is your fault that I have lov'd *Posthumus Cym.* 1-1-114.  
 Stand back, Lord *Salisbury*,—stand back, I say *John* 4-3-81.  
 Edmund, *Lear* 2-1-114; English, *1 H. VI.* 1-6-2; Epicurean, *A and C.* 2-1-24; Richard, *2 H. VI.* 2-2-27; Smithfield, *2 H. VI.* 4-5-10; Talbot, *1 H. VI.* 1-1-128; Westminster, *2 H. VI.* 4-4-31; Westmoreland, *1 H. IV.* 1-1-31; etc.

#### PREFIXES.

Where you may *abide* till your date expire *Per.* 3-4-14.  
 No, let the candied tongue lick *absurd* pomp *Ham.* 3-2-65.  
 What *acceptable* audit canst thou leave? *Sonn.* 4-12.  
 Can *advise* me like you: be to yourself *H. VIII.* 1-1-135.  
 And that my love may *appear* plain and free *Gent.* 5-4-82.  
 Who cannot *condemn* rashness in cold blood? *Tim.* 3-5-53.  
 Might *corrupt* minds procure knaves as corrupt *H. VIII.*  
 5-1-133.  
 I, that am *curtail'd* of this fair proportion *R. III.* 1-1-18.  
 I *deriv'd* liberty. O by no means *Tim.* 1-2-8.  
 O, send some succor to the *distress'd* lord! *1 H. VI.* 4-3-30.  
 God *forbid* any malice should prevail *2 H. VI.* 3-2-23.  
 Or we have eaten on the *insane* root *Mac.* 1-3-84.  
 A wise, stout captain, and soon *persuaded* *3 H. VI.* 4-7-30.  
 I cannot *project* mine own cause so well *A. and C.* 5-2-121.  
 In *pursuit* of the thing she would have stay *Sonn.* 143-4.  
 To be spoke to but by the *recordér* *R. III.* 3-7-30.  
 To *réquite* me by making rich yourself *Tim.* 3-3-19.  
 Upon my *secure* hour thy uncle stole *Ham.* 1-5-61.  
 Death, traitor! nothing could have *subdued* nature *Lear.*  
 3-4-72.

In following this *úsurpíng* Henry 3 *H. VI.* 1-1-81.

Above, *Tim.* 3-2-94; *ádverse*, *M. for M.* 4-6-6; *ágain*, *John* 4-2-1; *béfore*, *R. and J.* 5-3-90; *bégin*s, *Lear* 4-2-57; *bénign*, *Per.* 2-G-3; *béside*, *bétween*, *béyond*; *cément*, *A. and C.* 2-1-48; *chástise*, *1 H. VI.* 1-5-12; *cómbatéd*, *Ham.* 1-1-61; *cómméntíng*, *R. III.* 4-3-51; *cómmune*, *M. for M.* 4-3-109; *cómpell'd*, *H. VIII.* 2-3-87; *cómpete*, *H. VIII.* 1-2-118; *cómpact*, 1:9; *cónfessór*, *M. for M.* 4-3-133; *cónfin'd*, *Sonn.* 107-4; *cóngéal'd*, *R. III.* 1-2-56; *cónjure*, 18:9; *cóntriv'd*, *O.* 1-2-3; *cóntentícles*, *2 H. VI.* 3-1-166; *déflower'd*, *M. for M.* 4-4-24; *délectáble*, *R. II.* 2-3-7; *démure*, *H. VIII.* 1-2-167; *déspis'd*, *Ham.* 3-1-72; *díscourse*, 1:30 + (*L. L. L.* 2-1-76); *dístinct*, *M. of V.* 2-9-61; *dívine*, *Cor.* 4-5-110; *édict*, 2:5 (*1 H. IV.* 4-3-79); *émpírícs*, *A. W.* 2-1-125; *énjoin'd*, *A. W.* 3-5-97; *énshield*, *M. for M.* 2-4-80; *éntire*, *L. L. L.* 2-1-131; *éxact*, *1 H. IV.* 4-1-46; *éxecútors*, *H. V.* 1-2-203; *éxtreme* = adj., *éxtreme* = noun; *fórlorn*, before substantive; *máintain*, *1 H. VI.* 1-1-71; *mísdoubts*, *L. L. L.* 4-3-194; *ímpress'd*, *Lear* 5-3-50; *ínterpréts*, *Tim.* 5-4-69; *óbservánts*, *Lear* 2-2-109; *órdain'd*, *Titus* 5-3-22; *pérfum'd*, 3:5; *prófound*, 3:9; *prógress* (verb), *John* 5-2-46; *prótectór*, *2 H. VI.* 2-1-21; *púrveyór*, *Mac.* 1-6-22; *rélapse*, *H. V.* 4-3-107; *résolv'd* *A. W.* 2-1-207; *rétúrn*, *Cor.* 3-2-135; *séquestér'd*, *Titus*, 2-3-75; *síncere*, *H. VIII.* 1-1-153; *súccessórs*, *H. VIII.* 1-1-60; *súpportáble*, *Tp.* 5-1-145; *súpreme*, 7:2; *únfirm*, *2 H. IV.* 1-3-73; *únseen*, *Ham.* 4-1-12; *útensíls*, *Tp.* 3-2-104; *úntil*, *úpon*, *withóut*; etc.

#### SUFFIXES.

*-ant*, *-ent*.

These are *porténts*; but yet I hope, I hope *O.* 5-2-45.

*-en*, *-an*, *-ain*.

When lofty trees I see *barrén* of leaves *Sonn.* 12-5.

This beauteous lady Thisbe is, *certáin M. N. D.* 5-1-131.

Senseless *linén*! happier therein than I *Cym.* 1-3-7.

That wants the means to lead it. News, *madám Lear* 4-4-20.

Who talks within there? ho, *opén* the door! *C. of E.* 3-1-38.

The mistress which I serve *quickéns* what's dead *Tp.* 3-1-6.



With powerful policy *strengthén* themselves *3 H. VI.* 1-2-58.

There is enough *writtén* upon this earth *Titus* 4-1-84.

And if your wife be not a *mád-womán* *M. of V.* 4-1-445.

Is't come to this? Well, well. Go to, *womán!* *O.* 3-4-183.

*-er, -or.*

But men may construe things *aftér* their fashion *J. C.* 1-3-34.

That dare as well *answér* a man indeed *Ado* 5-1-89.

Fair Jessica shall be my *tórch-bearér* *M. of V.* 2-4-40.

This tyrant, whose sole name *blístérs* our tongues *Mac.* 4-3-12.

Your horse stands ready at the *párk-cornér* *3 H. VI.* 4-5-19.

I pray you, uncle, give me this *daggér* *R. III.* 3-1-110.

Diseases have been sold *dearér* than physic *Per.* 4-6-105.

And so to arms, victorious *fathér* *2 H. VI.* 5-1-211.

Should dying men *flattér* with those that live? *R. II.* 2-1-88.

What cursed foot *wandérs* this way to-night *R. and J.* 5-3-19.

Bettér, *Per.* 4-6-188 ; éaves-droppér, *R. III.* 5-3-221 ; dwellérs, *Sonn.* 125-5 ; évér, *Sonn.* 19-14 ; god-fathér, *L. L. L.* 1-1-88 ; flustér'd *O.* 3-3-60 ; furthér, *R. and J.* 5-3-55 ; glistérs, *Venus* 275 ; hithér, *1 H. VI.* 1-2-51 ; grásshoppérs, *R. and J.* 1-4-60 ; hóusekeepér, *Mac.* 3-1-97 ; chíld-killér, *3 H. VI.* 2-2-112 ; cóachmakérs, *R. and J.* 1-4-69 ; grándmothér, *H. V.* 1-2-81 ; murdér'd, *2 H. IV.* 4-5-168 ; ovér, *Ham.* 5-1-319 ; purgérs, *J. C.* 2-1-180 ; sistérs, *Per.* 5-6-7 ; swiftér, *T. and C.* 3-2-170 ; undér, *Ado* 5-1-28 ; valór, *Cor.* 5-6-134 ; etc.

*-ess, -ness, -est.*

And make proud Saturnine and his *empréss* *Titus* 3-1-298.

Then for wealth's sake use her with more *kindnéss* *C. of E.*  
3-2-6.

Even to *madnéss.* Tis here but yet confused *O.* 2-1-320.

That married with Othello. You, *mistréss* *O.* 4-2-90.

Fair sir, God save you! Where is the *princéss?* *L. L. L.*  
5-2-310.

Dread prince of plackets, king of *códpiécés* *L. L. L.* 3-1-186.

Or Cytherea's breath ; pale *prímrosés* *W. T.* 4-4-122.

*-et.*

Which should sustain the bound and high *curvét* *A. W.* 2-3-299.

*-ing.*

And here ye lie *baiting* of bombards, when *H. VIII.* 5-4-85.



Thy deeds, thy plainness, and thy *hóusekeepíng* *2 H. VI.*  
1-1-191.

Two ships from far *making* amain to us *C. of E.* 1-1-93.

Being purged a fire *sparklíng* in lovers' eyes *R. and J.* 1-1-197.

With open mouth *swallowíng* a tailor's news *John* 4-2-195.

Hath sent to me, *wishíng* me to permit *H. VIII.* 1-2-161.

To see great Hercules *whippíng* a gig *L. L. L.* 4-3-167.

Shéep-shearíng, *W. T.* 4-4-69; blóod-sheddíng, *2 H. VI.* 4-7-108; thwartíng, *Per.* 4-4-10; etc.

*-is, -ice, -ish.*

Between whose endless jar *justice* resides *T. and C.* 1-3-117.

Keep some state in thy exit, and *vanísh* *L. L. L.* 5-2-598.

Being vex'd, a sea *nouríshed* with lovers' tears *R. and J.*  
1-1-198.

*-le, -el, -il, -ul.*

Doth dogged war *bristlé* his angry crest *John* 4-3-149.

If not, the end of life *cancelés* all bands *1 H. IV.* 3-2-157.

The consul Coriolanus. He *consúl!* *Cor.* 3-1-280.

Now, my co-mates and brothers in *exíle* *As* 2-1-1.

Thy eye *kindléd* the fire that burneth here *Lucr.* 1475.

How she came placèd here in the *templé* *Per.* 5-3-67.

Channél, *1 H. IV.* 1-1-7; circléd, *Lucr.* 407; jewél, *O.* 1-3-195; noblé, *Per.* 2-4-50; stifíed, *H. VIII.* 4-1-58; stumbléd, *R. and J.* 5-3-122; travél'd, *M. for M.* 1-3-14; etc.

*-on.*

Th' offense *pardóns* itself. Dear Isabel *M. for M.* 5-1-540.

Sir, you speak nobly. Why is this *reasón'd?* *Lear* 5-1-28.

*-ow.*

Nay, but the man that was his *béd-fellów* *H. V.* 2-2-8.

The hope of comfort. But for thee, *fellów* *Cym.* 4-3-9.

As pearls from diamonds dropp'd. In brief, *sorrów* *Lear* 4-3-23.<sup>1</sup>

And I a maid at your *wíndów* *Ham.* 4-5-50.

<sup>1</sup> There should be no question about the division of the lines in this passage :

As pearls from diamonds dropp'd. In brief sorrow

Would be a rarity most belov'd if all

Could so become it.

Made she no verbal question ?

There is, of course, no necessity for Capell's insertion of *sir* before *sorrow*.

-*ume*, -*une*.

To make *perfúmes*? distill? preserve? yea, so *Cym.* 1-5-13.

Who knows on whom *fortúne* would then have smiled? *H.*

*IV.* 4-1-133.

-*y*, -*ey*, -*ly*.

Shall I not have *barely* my principal? *M. of V.* 4-1-342.

But now is black *beautý's* successive heir *Sonn.* 127-3.

Ill blows the wind that profits *nóbody*? *H. VI.* 2-5-55.

Do with their death *burý* their parents' strife *R. and J.* Prol. 8.

Leaves Love upon her back *deedly* distress'd *Venus* 814.

I will, and know her mind *early* to-morrow *R. and J.* 3-4-10.

Is it for him you do *envý* me so? *Shrew* 2-1-18.

Never did thought of mine *levý* offense *Per.* 2-5-52.

Let him alone, or so *maný* so minded *Cor.* 1-6-73.

And with their helps *only* defend ourselves? *H. VI.* 4-1-45.

And didst in signs again *parléy* with sin *John* 4-2-238.

Come, is the bride *readý* to go to church? *R. and J.* 4-5-33.

Doth to our rose of youth *rightly* belong *A. W.* 1-3-136.

-*wise*.

Most of the rest slaughter'd or took *likewise*? *H. VI.* 1-1-147.

#### MISCELLANEOUS.

His rudeness so with his *authórized* youth *Sonn.* 35-6.

And his *comrádes* that daff the world aside *H. IV.* 4-1-96.

His goods *confiscate* to the duke's dispose *C. of E.* 1-1-21.

Come to the king and tell him what *mirácle*? *H. VI.* 2-1-61.

The fair Ophelia! Nymph, in thy *orísions* *Ham.* 3-1-89.

ForeSTALL *preseénce*, and esteem no act *T. and C.* 1-3-199.

And with a look so piteous in *purpórt* *Ham.* 2-1-82.

A juggling trick, to be *secréty* open *T and C.* 5-2-24.

Tis no *siníster* nor no awkward claim *H. V.* 2-4-85.

Advérsé, *R. II.* 1-3-82; charáctér, *R. III.* 3-1-81; condúct, *Titus* 4-4-65; conflúx, *T. and C.* 1-3-7; contráry, 9:17; effígies, *As* 2-7-193; precépts, *H. V.* 3-3-26; purgátive, *Mac.* 5-3-55; remédy, *H. VI.* 3-1-51; triúmpher, *Titus* 1-1-70; etc.

## XI.—POST-SHAKESPEARIAN VERSE.

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The following poets have been chosen to represent the period between Shakespeare and Milton :—

Alexander, Sir William [Alex.]. Poetical Works in 3 vols., Glasgow, 1870.

Browne, William [Br.]. *Britannia's Pastorals*, references to Book and Song. Minor poems, Chalmer's *English Poets*, vol. VI., pp. 231–337.

Chapman, George. Plays, edited by R. H. Shepherd, London, 1874.

Cowley, Abraham, [Cw.]. Poems, in Chalmer's *English Poets*, vol. VII., pp. 49–220.

Crashaw, Richard [Cr.]. Works, edited by W. B. Turnbull, London, 1858.

Donne, John [D.]. Complete Poems, edited by A. B. Grosart, 2 vols., London, 1872.

Fletcher, Giles [G. Fl.]. Complete Poems, edited by A. B. Grosart, London, 1876.

Herrick, Robert [Hk.]. *Hesperides*, edited by Henry Morley, London, 1885.

Jonson, Ben [J.]. Works, edited by Barry Cornwall, London, 1838.

Middleton, Thomas [Md.]. Works, edited by Alexander Dyce, 5 vols., London, 1840.

Shirley, James [Sh.]. Selected Plays, edited by Edmund Gosse, The Mermaid Series, London.

Suckling, Sir John [Sk.]. Poems, Plays, etc., edited by W. C. Hazlitt, London, 1874.

### COMPOUNDS.

The pretious treasure of that swift *pastime* Alex. I, 272.

Or some *wayfaring* man, when morning dawns Br. III, 2.

Durst look for *thémselves* and themselves retrieve D. II, 21.  
 But strive so, that before Age, Death's *twylight* D. I, 26.  
 Only a garland of *rosebúds* did play G. Fl. 186.  
 Next, to be rich by no *bywáys*: days Hk. 36.  
 Herrick keeps, as holds, *nothíng*: sing Hk. 92.

## PROPER NAMES.

Her left hand held a knotty *Brázil* bow Br. II, 3.  
 A thing which would have pos'd *Adám* to name D. I, 30.  
 Of France and fair *Itály's* faithlessness D. II, 22.  
 By silver-tongu'd *Ovíd*, and many moe D. I, 50.  
 Some smooth and harmless *Búcolics*: intermix Hk. 10.  
 Than on the sun in *Jály*: newly Skl. I, 44.  
 My muse had plough'd with his that sung *Ajáx*: fakes J. 679 b.

## PREFIXES.

Whom still by *súccesse* treacherous fortune blindes Alex. I, 217.  
 Where flows Lethe *without* coil Br. 331 a.  
 Who to the life an *éxact* piece would make Cw. 100 b.  
 And Caesar's *úsurped* place to him should proffer Cw. 132 b.  
 The old dry stock—a *déspair'd* branch is sprung Cr. 58.  
 Why shouldst thou *fórgét* us eternally D. II, 338.  
 How farre a beauty *cómmands* reverence G. Fl. 257.  
 And in that *síncere* crystal seek Hk. 50.  
 Let not fond men thereafter *cómmend* what Sh. 106.

## SUFFIXES.

-age, -edge.

When plentie, God's *imáge* and seal D. II, 306.  
 As if for him *knowlédge* had rather sought Cw. 72 b.

-ant, -ent, -ence.

Vice-gods on th' earth, great *lieutenánts* of heaven Alex. I, 221.  
 To him, as right, for wit's deep *quintesséncé* Br. II, 2.  
 Th' *infánt* of London, heyre to an India D. I, 7.  
 Our great King called thee unto his *préséncé* D. I, 162.



Of all *pleasánt* discourse ; they are the keys Md. I, 184.

-*ass*.

If I *trespásse* in ought against my duty Alex. 246.

-*dom*.

Of His and Thy *kingdóme*, thy Sonns invest D. II, 290.

-*ed*.

Hate vertue though she be *nakéd* and bare D. I, 6.

You have unto my store *addéd* a booke J. 704 b.

Our peace must have her cheeks *paintéd* with blood Md. I, 302.

-*en*.

Whom Honor smoaks at once *fattén* and sterve D. I, 178.

Honest *childrén*, let her dishonest be D. I, 62.

Those had, pretend *suddén* departure, you J. 296 b.

-*er*.

Yet honesty in end *evér* prevails Alex. I, 220.

Your rush *maugré* the beard of winter springs Ch. 88 a.

Disdains to think that heav'n *thundérs* alone Cr. 44.

As strange attire *altérs* the men we know D. II, 34.

And doth prescribe *mannérs* and laws to nations D. I, 227.

What fits *Summér*, what Winter, what the Spring D. I, 52.

Hereafter I do mean *wysér* to bee D. I, 250.

Durst pull the skin *ovér* the ears of vice J. 133 b.

His spleen, the chirping *grasshoppér* : stir Hk. 94.

The rest should every way *answér* their hopes J. 296 b.

And doubt *whethér* a widow may be saved Sh. 189.

-*es*, -*ess*, -*est*.

And with soft feet *searchés* the silent rooms Cr. 56.

O sweet *contést* of woes Cr. 4.

He keeps and gives to me His deathe's *conquést* D. II, 290.

Joys that confess . . . . Virtue their *mistréss* Cr. 136.

Of *primrosés* and violets Hk. 150.

-*et*, -*eth*, -*it*.

Thy beauties (deare) are all *perfíte* : delight Alex. I, 81.

And with her arms *gracéth* a waistcoat fine Br. I, 5.

(With Maccabee's modesty) the known *merít* D. I, 38.

To that *strumpét* the stage J. 701 b.

Fullness of joy *shewéth* the goodness in thee Md. IV, 22.

-ful.

But as in states *doubtfúll* of future heyres D. I, 108.

-hood.

His Godhood was not soul to His *manhóod* D. II, 278.

-ic.

Of physic that's *physíc* indeed Cr. 118.

Our free *traffíc* for heaven; we may maintain Cr. 74.

-ing.

Love may be long *choosíng* a dart Cr. 135.

At his *seekíng* our Quarrel is deferred D. I, 54.

Should portray her *wantíng* Apelles' art D. II, 153.

Whose rage *meetíng* with yours, none can prevent Md. I, 302.

-ish.

Look up, *languíshíng* soul! Lo where the fair Cr. 181.

But those *punísh* themselves. The insolence D. I, 15.

-le, -al, -el, -il.

And in this labyrinth *exíl'd* from all repose Alex. I, 99.

Out of the East *jewéls* of wealth she brings Br. II, 3.

How hath one black eclipse *cancéll'd* and crost Cr. 45.

A name in noble deeds *rivál* to thee Cr. 43.

The physick and *Councél* (which came too late) D. I, 52.

With stiffe astonishment *tumbélé* to Hell? G. Fl. 137.

-on, -or, -ow.

To this dark house of shades, *horrór* and night Cr. 50.

Not true *Treasón*, but Treason handled ill D. I, 55.

If she be a *widów* I'll warrant her D. I, 62.

Newes of her death; Heaven itselفة *sorrówed* G. Fl. 255.

-ship.

Sleep, next society and true *friendshíp*: slíp D. I, 51.

-ue, -uge, -ume, -ure.

To troubled souls cannot afford *refúge*: judge Alex. I, 116.

When hers I taste; nor the *perfúmes* of price Br. II, 3.

Than what *Natúre's* white hand sets ope Cr. 134.

And made me overseer of his *pastúres* Ch. 49 a.

O wretch, that thy *fortúnes* should moralize D. I, 48.

Better *pictúres* of vice teach me *vertúe* D. I, 32.

-y, -ly.

But heaven *envied* the earth, that one it so should grace Alex.  
I, 143.

A hundred thousand goods, *glories*, and graces Cr. 64.

Partly the stars *daily* and nightly motion Ch. 145 b.

Him onely and *onlye* his purse D. II, 200.

By having leave to serve, am most *richly* D. I, 46.

And like to garden *stráwberríes* did shine G. Fl. 167.

A match *worthý* yourself; esteem him Md. I, 172.

Down with the *rósemarý* and bays Hk. 222.

#### MISCELLANEOUS.

And lo, *lunáticke*-like do dash on every shelve Alex. I, 98.

The less *honésty* ever the more wit Ch. 69 a.

For service paid, *authórized*, now begins D. I, 46.

Heaven hither or *constéllate* any thing D. I, 121.

Buffet and scoff, scourge and *crucífie* mee D. II, 287.

Should make thee only Love's *Hieróglyphíck* D. I, 54.

And can convert *manná* to gall D. II, 186.

Weav'd in my love devout *meláncholie* D. II, 276.

Here all her rare *arómatics*: commix Hk. 318.

Be jealous still, *aemúlate* them; and think J. 190 a.

But the *siníster* application J. 129 a.

Faugh! wherefore serves *modésty* but to pleasure Md. I, 346.

Made a *triángle* with their swords and daggers Md. IV, 558.

And if it prove *fortúnate*, the design Sh. 76.

## XII. JOHN MILTON.

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A careful study of the use of the secondary accent for ictus in *Paradise Lost* may be found in the dissertation by Brown, already cited (pp. 51-73). The examples cited below illustrate Milton's usage with more fullness and in all his poems.

### COMPOUNDS.

And in my midst of sorrow and *heart-grief* *S. A.* 1339.

Of Thammuz yearly wounded: the *love-tále* *P. L.* 1-452.

The yellow cowslip, and the pale *primróse* *S. on M. M.* 4.

Dagon his name, *sea-mónster*, upward man, *P. L.* 1-462.

In such a scant allowance of *star-light* *Com.* 308.

But all *sun-shíne*, as when his beams at noon *P. L.* 3-616.

The musk-rose, and the well attir'd *wood-bíne* *Lyc.* 146.

The great *Work-Máster*, leads to no excess *P. L.* 3-696.

Bond-wóman, *P. R.* 2-308; day-lábour, *P. L.* 5-232; else-  
whére, *P. R.* 1-458; first-bórn, *P. L.* 1-510; half-móons, *P. R.*  
3-309; hell-fíre, *P. L.* 2-364; mankínd, 35:1 (*P. L.* 8-358);  
meanwhíle, 28:4 (*S. A.* 479); mid-héaven, *P. L.* 3-729; new-  
félt, *P. L.* 10-263; sometímes, *P. L.* 9-824; starpáved, *P. L.*  
4-976; sword-láw, *P. L.* 11-672; ten-fóld, *P. L.* 2-705; there-  
fóre, *P. L.* 7-516; upríght, 9:4; upróar, 4:0; etc.

### PROPER NAMES.

Milton was doubtless somewhat influenced by classical usage in his accentuation of foreign words, as Brown points out (p. 72). It is hardly necessary, however, to find precedents for Milton's liberties; such precedents should be considered suggestions rather than justifications.

To whom thus half abash't *Adám* replied *P. L.* 8-595.

On Lemnos th' *Ægean* ile: thus they relate *P. L.* 1-746.

Than *Dálilá*, thy wife, *S. A.* 724.



Should Israel from *Philistian* yoke deliver *S. A.* 39.  
 Of *Philistean Dáliláh*, and wak'd *P. L.* 9-1061.  
 That evil one, *Satán* forever damn'd *P. R.* 4-194.  
 Thy age, like ours, O soul of *Sír John Chéek* *Sonnet* 6-12.  
 And *Tiresías* and Phineus, prophets old *P. L.* 3-36.

## PREFIXES.

Said he, 'with one thrice *áceptáble* stroke *P. L.* 10-855.  
 Before thy fellows *ámbitióus* to win *P. L.* 6-160.  
 She that has that is clad in *cómplete* steel *Com.* 421.  
 In *cónfus'd* march forlorn, th' adventrous bands *P. L.* 2-615.  
 And *córporeál* to incorporeal turn *P. L.* 5-413.  
 The *dívine* property of her first being *Com.* 469.  
 To tempt or punish mortals, *éxcept* whom *P. L.* 2-1032.  
 Therefore thy *húmiliátion* shall exalt *P. L.* 3-313.  
 With *ímpetuóus* recoil and jarring sound *P. L.* 2-880.  
 That *ínvincible* Samson, far renown'd *S. A.* 341.  
 Shoots *ínvísible* virtue even to the deep *P. L.* 3-586.  
 Through the pure marble air his *óblique* way *P. L.* 3-564.  
 And *própitiátion*; all his works on me *P. L.* 11-34.  
 And this ethereal *quíntesséncé* of heav'n *P. L.* 3-716.  
 Lest Paradise a *réceptácle* prove *P. L.* 11-123.  
 In regions mild of calm and *sérene* air *Com.* 4.

Ágainst, *P. L.* 6-906; ámong, *P. L.* 3-283; átribúted, *P. L.* 9-320; bécomes, *P. L.* 12-409; béfore, *P. L.* 8-464; béside, *Epis. Winch.* 4; bétween, *P. L.* 7-473; cóngeal'd, *Com.* 449; émpyréan, *P. L.* 6-833; éxtreme, *Com.* 273; óbscene, *P. L.* 1-406; pérplext, *Com.* 37; súpreme, *Com.* 217; tówards, *P. L.* 6-648; únless, *P. L.* 8-186; útensíls, *P. R.* 3-336; wíthout, *P. L.* 4-256; etc.

## SUFFIXES.

-ace, age, edge.

Which of us who beholds the bright *surfáce* *P. L.* 6-472.  
 Created thee in the *imáge* of God *P. L.* 7-527.

Which tasted works *knowlédge* of good and evil *P. L.* 7-543.  
-ed, -id.

Then self-esteem, *groundéd* on just and right, *P. L.* 8-572.

From that *placíd* aspect and meek regard *P. R.* 3-217.

-en, -ene, -ent.

Rankle and fester and *gangréne* *S. A.* 621.

To the *gardén* of bliss thy seat prepared *P. L.* 8-299.

The mystery of God *gívén* me under pledge *S. A.* 378.

Bow'd their stiff necks, *loadén* with stormy blasts *P. R.* 4-418.

Now when fair morn *oriént* in Heav'n appear'd *P. L.* 6-524.

-es, -ess.

Cannot without *procéss* of speech be told *P. L.* 7-178.

Unsung; or to describe *racés* and games *P. L.* 9-33.

-est, -ist.

Tended the sick *busiést* from couch to couch *P. L.* 11-490.

Such solitude before *choicést* society *P. R.* 1-302.

In wood or wilderness, *forést* or den *P. L.* 4-342.

The top of eloquence, *statísts* indeed *P. R.* 4-354.

-er, -or.

Whom thus *answér'd* th' Arch-fiend, now undisguised *P. R.*  
1-357.

For one *carriér* put down to make six bearers *Univ. Car.* 2-20.

Among *daughtérs* of men the fairest found *P. R.* 2-154.

With lucky words *favóur* my destin'd urn *Lyc.* 20.

Of truth in word *mightiér* than they in arms *P. L.* 6-32.

Eve rightly called *Mothér* of all mankind *P. L.* 11-159.

To do aught good *nevér* will be our task *P. L.* 11-159.

Have they not *swórd-playérs* and ev'ry sort *S. A.* 1323.

Himself in bonds *undér* Philistian yoke, *S. A.* 42.

By the *watérs* of life, where'er they sate *P. L.* 11-79.

*Latér*, *P. L.* 1-509; *othér*, *P. L.* 5-884; *ovér*, *P. L.* 11-864;  
*thithér*, *P. L.* 7-513; *whethér*, *P. L.* 5-532; etc.

-ing.

As when two polar winds *blowíng* adverse *P. L.* 10-289.

Of ewe or goat *droppíng* with milk at ev'n *P. L.* 9-382.

Not Typhon huge *endíng* in snaky twine *Nat.* 226.

The hands despatch of two *gard'níng* so wide *P. L.* 9-203.

Silence, and sleep *list'níng* to thee will watch *P. L.* 7-106.

And towards the gate *rollíng* her bestial train *P. L.* 2-873.

Till on a day *rovíng* the field, I chanc'd *P. L.* 9-575.

And flow'rs aloft *shadíng* the fount of life *P. L.* 3-357.

The tread of many feet *steeríng* this way *S. A.* 111.

The while her son *tracíng* the desert wild *P. R.* 2-109.

With eager thought *warblíng* his Doric lay *Lyc.* 189.

Armíng, *P. L.* 11-374 ; coveríng, *P. L.* 1-312 ; fearíng, *P. L.* 12-15 ; sailíng, *P. L.* 3-520 ; etc.

*-ish.*

But to *vanquísh* by wisdom hellish wiles *P. R.* 1-175.

*-ive.*

To dogs and fowls a prey, or else *captív'd* *S. A.* 694.

And eloquence, *natíve* to famous wits *P. R.* 4-241.

*-le, -al, -el, -il, -ol.*

Dead things with inbreath'd sense *ablé* to pierce *Sol. Mus.* 4.

That all these puissant legions whose *exíle* *P. L.* 1-632.

Of many a colour'd plume *spríngl'd* with gold *P. L.* 3-642.

But if thou think *tríal* unsought may find *P. L.* 9-370.

In their *tríplé* degrees, regions to which *P. L.* 5-750.

*Universál* reproach, far worse to bear *P. L.* 6-34.

Caméls, *P. R.* 3-335 ; Idóls, *P. R.* 3-432 ; templés, *P. R.* 3-268.

*-ment.*

Yet years, and to ripe years *judgmént* mature *P. R.* 3-37.

*-om, -on.*

Burnt after them to the *bottómless* pit *P. L.* 6-866.

And set to work *millións* of spinning worms *Com.* 715.

In the *visións* of God ; it was a hill *P. L.* 11-377.

*-ue, -ume, -une, -ure.*

Not to know me *argúes* yourself unknown *P. L.* 4-830.

An amber scent of odorous *perfúme* *S. A.* 720.

Riches is mine, *fortúne* is in my hand *P. R.* 2-429.

Beyond all past example and *futúre* *P. L.* 10-480.

Or God support *Natúre* without repast *P. R.* 2-250.

*-y.*

Let our frail thoughts *dallý* with false surmise, *Lyc.* 153.

The glory of that *glorý*, who now becomes *P. R.* 10-722.

Why are you vext, *ladý*, why do you frown? *Com.* 666.  
 Or should I thence *hurried* on viewless wing *Pass.* 50.  
 And to rebellious fight *rallied* their powers *P. L.* 6-786.  
*Dutý*, *P. R.* 3-175; *fortý*, *P. R.* 2-243; etc.

#### MISCELLANEOUS.

In many of the following examples Milton shows a prevailing fondness for an etymological accentuation :

Present?) thus to his son *audibly* spake *P. L.* 7-518.

Refrain'd his tongue *blasphemous*; but anon, *P. L.* 6-360.

If stone, *carbuncle* most or chrysolite *P. L.* 3-596.

And that *crystalline* sphere whose balance weighs *P. L.* 3-482.

That cruel Serpent; on me *exercise* not *P. L.* 10-927.

Among the slaves and asses thy *comrades* *S. A.* 1162.

In sight of God's high throne, *gloriously* bright *P. L.* 3-655.

*Irrécoverably* dark, total eclipse *S. A.* 81.

*Irrésistible* Samson? whom unarm'd *P. L.* 6-63.

Bird, beast, *inséct*, or worm durst enter none *P. L.* 4-704.

To black *mortificatiôn* *S. A.* 622.

Spirits *odórous* breathes: flow'rs and their fruit *P. L.* 5-482.

Advérsé, 8:4; aspéct, 10:0; blasphem'd, 3:0; charáctér'd, *Com.* 530; consúmmate (verb), *P. L.* 8-556; contráry, 2:5; expért, 3:0; explóits, 5:0; consórt (noun), *P. L.* 7-529 (1:9); contést, 6:0; contríte, 4:0; convérse (noun) 3:0; convéx, 3:0; convóy, *Com.* 81; impúlse, 4:0; instínct, 3:0; insúlts (noun) *P. R.* 3-190; obdúrate, 3:0; prodúct, *P. L.* 11-683; prostráte, *P. L.* 6-841; quíntesséncé, *P. L.* 3-716; Sepúlcher'd, *Epi. Shakespearé*, 15; solémniz'd, *P. L.* 7-448; triúmph (noun), *P. R.* 3-36; varióus, *P. L.* 5-473.

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### XIII. JOHN DRYDEN.

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In the verse of Dryden the accentual limitations of the later pseudo-classical and critical poets become apparent. The freshness of Chaucer and the exuberance of the Elizabethans give place to the restraint of the more conscious artist; and this lack of freedom is of course more and more evident in the poet's attitude toward his instrument, the language. Not until the Romantic revival does the old accentual freedom begin to return.

Editions: Poetical Works edited by W. D. Christie, London, 1897.

Dramatic Works edited by Scott and Saintsbury, 10 vols., Edinburgh, 1882.

#### COMPOUNDS.

Bestow, base man, thy idle threats *elsewhére* II, 391.  
Out of the solar walk and Heaven's *highwáy* 214.  
Like this *New-Yéar*, whose motions never cease 31.  
Meet Heaven's *out-guárds*, who scout upon the waste V, 131.  
To that *sea-shóre* where no more world is found II, 331.  
So much *self-lóve* in your composure's mixed V, 274.  
From the *watch-tówer* above the western gate II, 378.  
Thus to some desert plain or old *wood-síde* 79.

#### PROPER NAMES.

The ambitious title of *Apóstolic* 250.  
Is grown in *Báthshebá's* embraces old 111.  
The Turk's is at *Constántinóple* best 129.  
Forget *Fletchér* and Ben before them went 390.  
Nor only crowds, but *Sánhedríns* may be 113.

#### PREFIXES.

Add yet to this, to raise you *ábove* hope VII, 51.

Whilst the deep secrets *béyond* practice go 11.  
 And told his ghostly *cónfessór* his pain 259.  
 In fields their sullen *cónventícles* found 231.  
 Our phoenix queen was *pórtrayed*, too, so bright 341.  
 Night came, but *wíthout* darkness or repose 79.

## SUFFIXES.

-age.

Or if you think *marriáge* will not reclaim him 390.

-er.

The empire groans *undér* your bloody reign III, 461.

-es, -ess.

Swift of despatch and easy of *accéss* 97.

When thick short breath *catchés* at parting life IV, 89.

-ing.

Where they run forth in heaps, *bellowíng* your wonders VII,  
 35.

With his last hold *catchíng* whate'er he spies IV, 212.

Would dare commend, *laggíng* behind his fellows VII, 40.

With the honest crows *peckíng* your traitors' limbs VII, 53.

-le, -al, -il.

May not your fortune be like theirs, *exíled* 288.

Close by their fire-ships like *jackáls* appear 55.

-ow.

Where entered by some *schóol-fellów* or friend 396.

-ue.

Not to know me *argúes* thyself unknown V, 149.

## MISCELLANEOUS.

As none but traitors and *blasphémers* know 229.

Where coin and first *commérce* he did invent 65.

The Dove was sent to view the waves' *decréase* 136.

To hang them in *effígy*—nay to tread VII, 38.

Or I a villain. Damned *infámous* wretch VII, 56.

By natural *instínct* they change their lord 98.

But on the public spend the rich *prodúce* 327.  
How long they had been cheated on *recórd* 200.  
In vain to sophistry they had *recóurse* 133.  
She parcelled out the Bible by *retáil* 200.  
They gape at rich *revénues* which you hold 257.  
In his *siníster* hand, instead of ball 147.  
Your cavalcade the fair *spectátors* view 25.  
That vice *triúmphs* and virtue suffers here 193.

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## XIV. CONCLUSION.

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As a result of the foregoing investigation it is believed that the following conclusions have been established:—

1. All our poets, from Chaucer to Dryden, have, under metrical exigency, made use of a secondary accent which may have been merely potential in prose.

2. This use of the secondary accent for ictus in Modern English verse is analogous to its use in Anglo-Saxon verse, and may be considered an unbroken linguistic possibility.

3. The availability of secondary accent for ictus removes all necessity for non-caesural "inversion," which accordingly becomes a figment of the metrist.

4. There is, therefore, no need of the uncertain and unscientific attempt to distinguish between "accent shift" and non-caesural "inversion."<sup>1</sup> The question of "inversion" having been eliminated, all cases of "accent shift" may be disposed of under the rubric of secondary accent.

5. All cases of "level" or "hovering" stress (*schwebende Betonung*) may likewise be accounted for as due to the rival claims of primary and secondary accent under combined logical and metrical exigency.

<sup>1</sup> For a recent example of such an attempt the reader may be referred to Dr. Armin Kroder's study of Shelley's verse (pp. 48-63). In the lines,

And, as I looked, the bright *omniprésence* *Triumph* 344.

Lulled by the coil of his *crystalline* streams *O. W. Wind* 3, 3.

we have "accent shift," out of deference to Shakespeare; in the lines,

Because we are *fearless* and free *To Will Sh.* I, 27.

And from the waves, sound like delight broke forth

*Hármonizing* with solitude *J. and M.* 24.

we have inversion. Again, the line,

And *among* mighty shapes which fled in wonder *L. and C.* VII, 10.

reveals "accent shift;" but the line,

Have *excused* much, doubted; and when no doubt *Cenci* I, 3, 114.

for some reason contains an inversion. Such scansion can have no higher authority than the caprice of the metrist.



6. Metrical tests (including rime tests) cannot be considered safe guides to prose usage. Though it is not impossible that a few of the examples here given may represent the more generally accepted prose usage, yet in the absence of indisputable evidence from other sources it is safer to assume that the unusual accent is purely metrical, and therefore secondary.

The extensive field of this investigation has precluded a more minute study of individual poets with regard to their position and influence in the development of our verse. It is obvious that the extent to which a poet avails himself of the accentual possibilities of his language will depend upon his period, his environment, his temperament, and the nature of his work, and that the interplay of these forces makes it impossible to plot a sharply defined curve of development. Poets of the same period will be found to differ widely, poets of widely different periods will be found to agree. The accentual freedom of Shakespeare and Milton is not vouchsafed in equal measure to Sydney and Marvell, yet Sydney and Marvell enjoy liberties denied a Pope.

But after the personal equation has been eliminated we observe a continuous change in the language which makes inevitable the great difference in accentual freedom between Chaucer and Wyatt, Shakespeare and Dryden. Each period shows a noticeable decrease in accentual flexibility, a hardening into fixed forms from which even the poet feels less and less able to free himself. In this view the superiority of Chaucer's verse over that of Wyatt may not be wholly a matter of genius. Yet genius at all times asserts its freedom from convention. In the Romantic revival of the nineteenth century we meet a protest against this increased inflexibility of the language, and a return to the freedom once enjoyed by the masters. But this new freedom must not be considered a mere imitation of old accentuations, or of old metrical irregularities. It is rather the restoration of an old accentual principle that is still potent. The decline of this freedom may be considered a mark of poetic decadence. At present we observe the almost complete domination of prose usage, any deviation from which must be indicated by accent marks for the guidance of the reader. A characteristic symptom of this diseased condition is the popular

notion that there is something grotesque or amusing about the use of secondary accent for ictus.

A further study of Modern English verse from Dryden to the present day would, it is believed, furnish conclusive proof of the tendency of true poetry at all periods to revert to the principle of accentual liberty—thus maintaining a perpetual distinction between the language of poetry and the language of prose.

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## BIOGRAPHICAL SKETCH.

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I was born in Frederick County, Maryland, in 1875; received my early education in the public schools of Baltimore; and was graduated from the Johns Hopkins University in 1898. I was then appointed Student Assistant in English, and performed the duties of reader and instructor in Rhetoric and English Composition during the years 1898-1902. In 1899 I entered the English Seminary, and have pursued graduate studies in English during the years 1899-1901, 1902-1904. My subordinate subjects have been History and Philosophy. In 1898-99 I held a University Scholarship, in 1903 I was appointed Fellow in English.

I would here take advantage of the opportunity to express my appreciation of the liberal spirit that has made all my relations with the University a pleasure, and to remember especially the personal courtesies of Professors Bright, Greene, Vincent, Griffin, and Dr. Ballagh. To the exacting scholarship and unfailing patience of Professor Bright I am indebted for new ideals and the courage to attempt their realization.













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